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Entertainment Weekly

DECEMBER 20, 2013
#1290

Tina & Amy Take Over ~~The World~~

This Issue!

Meet Our Guest Editors Tina Fey & Amy Poehler

Smokin' Hot

FEATURING

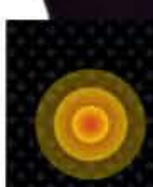
Tina & Amy on Friendship, Hosting the Globes and Playing Darth Vader's Moms In the New *Star Wars*

Totally True

PLUS

They Pick The Must List, Write The Bullseye and Assign the Features

Not That Hard



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MOST POPULAR

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THE BULLSEYE

COVER: TINA FEY AND AMY POEHLER

THE PERFECT HOSTS Tina Fey and Amy Poehler (at 2013's Golden Globes) will return as emcees next month. But first, they're putting their stamp on EW.

Tina & Amy Take Over EW

PAUL DRINKWATER/NBC UNIVERSAL VIA GETTY IMAGES

ON THE COVER
Tina Fey and Amy Poehler photographed for EW by Art Streiber/NBC on Nov. 13, 2013, in Los Angeles

Features

COVER Tina Fey and Amy Poehler The multitalented longtime friends catch up on everything from their Golden Globes game plan (hint: "feet-tweeting") to their secret plot to have Tina's daughters marry Amy's sons. **BY DAN SNIERSON**

Ellie Kemper Tina's Pick
She was charming (and delightfully strange) on *The Office*, and next fall Kemper will take the lead on a new sitcom from Tina Fey. And she couldn't have done it without her high school acting teacher Jon Hamm.

Natasha Lyonne Amy's Pick
The *Orange Is the New Black* star talks honestly about her life, her career, her medical history—and why she used to be the worst movie date ever. **BY JESSICA SHAW**

***Broad City* Amy's Pick**
What happens when two brainy women with a severe case of arrested development make a comedy show? **BY MELISSA MAERZ**

Paula Pell Tina's Pick
Pell has been a writer on *SNL* since 1995, and now she's launching a Web series. How does she juggle it all? With therapy, dream jogging, and plenty of tweeting. **BY MANDI BIERLY**

FROM THE DESKS OF TINA FEY AND AMY POEHLER

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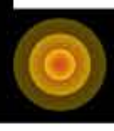

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MOVIES Bradley Cooper and Christian Bale turn in outstanding performances in *American Hustle*

FRANCOIS DUHAMEL

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★ FROM THE DESKS OF TINA FEY AND AMY POEHLER

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Tina & Amy Take Over EW

LETTER FROM THE GUEST EDITORS

Grown-Ass Women

DEAR READER,

Hello. Our names are Amy Poehler and Tina Fey, irrespectively. You may know us from the cover of this magazine, or from one of our many sex tapes—some accidental, some instructional, all featuring Night Vision Technology.™

If you are reading this "Letter From the Guest Editors," it probably means you have read all the other parts of the magazine at least five times and are in some kind of isolated and desperate situation. If it's a bathroom emergency, try elevating your feet on an upturned wastebasket. If you are in the trunk of a drug lord's car, try doing that thing Walter White does where he throws chemicals at the ground and they explode. If you are an elderly heiress being held captive by a devious grand-nephew, tie this magazine to one of your dogs and drop him out the window. He will run to the nearest Lanvin and they

SCROLL

AN ENDORSEMENT FROM JESS CAGLE

First: I Googled the punchline to that joke at the end of the Editors' Letter. It is awful. Second: Thank you, Tina and Amy, for being amazing colleagues. You assigned (and contributed to) every feature. You wrote The Must List and The Bullseye. You had great ideas. You took it seriously. And you never complained when editors Kristen Baldwin and Meeta Agrawal kept asking you to do more stuff. I'm so grateful we got the chance to work with you. And very glad that we cannot afford to hire you to replace me full-time.

FEY AND POEHLER: GAVIN BOND/NBC/NBCU PHOTO BANK/GETTY IMAGES; CAGLE: PHOTOGRAPH BY RICHARD PHIBBS

FEEDBACK

WRITE TO US! → EW_LETTERS@EW.COM

Their Brilliant Careers

I demand a recount! Oh, what I wouldn't give to see **Grumpy Cat** on the cover of EW as Entertainer of the Year. Sorry, Sandra, but the cat has got you beat!

BILL RAPANAULT
North Branford, Conn.

I always love your year-end issues! I would've chosen two other casts as Entertainers of the Year, however: the cast of ***Game of Thrones*** (the Red Wedding was the shock of the year, if not the decade) and the cast of ***The Walking Dead*** (the best show on TV).

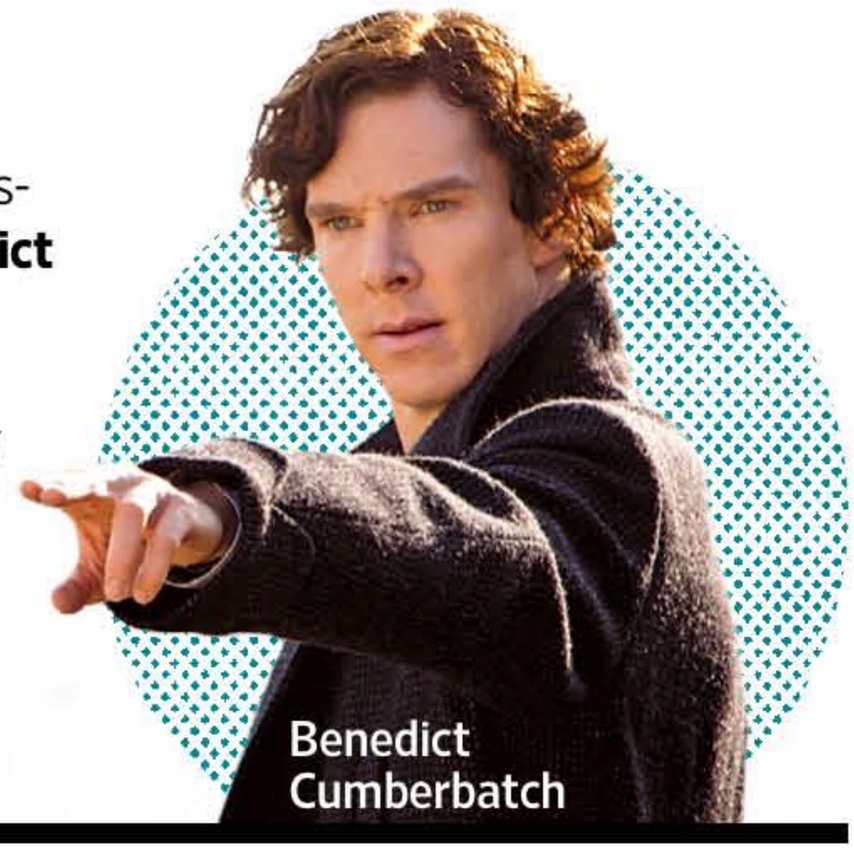
MARTY V. MITCHELL
Stanardsville, Va.

No **Tom Hiddleston**? From his appearance at Comic-Con to his scene-stealing in *Thor: The Dark World*, he has delivered some of the year's best entertainment. And I haven't even gone into how sweet he is to all of his fans. For shame!

KAMI FOX
Fredericksburg, Va.

I was surprised and disappointed that **Benedict Cumberbatch** wasn't included. Five movies this year and *Sherlock* early next year apparently isn't entertaining enough.

COURTNEY GARBERA
Orlando


Benedict Cumberbatch

NECESSARY EVIL

Just a quick note to the producers and writers of *Homeland*: The show cannot "soldier on" without Nicholas Brody. Damian Lewis is my favorite actor on the series, and it was boring without him in several episodes.

SCROLL

CUMBERBATCH: COLIN HUTTON/BBC

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The Week's Best SOUND BITES

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Tina & Amy Take Over EW

THE MUST LIST

TINA FEY, AMY POEHLER: PAUL DRINKWATER/NBC UNIVERSAL/GETTY (2); *BREAKING BAD*: BEN LEUNER/AMC (2)

1

TV SHOWS

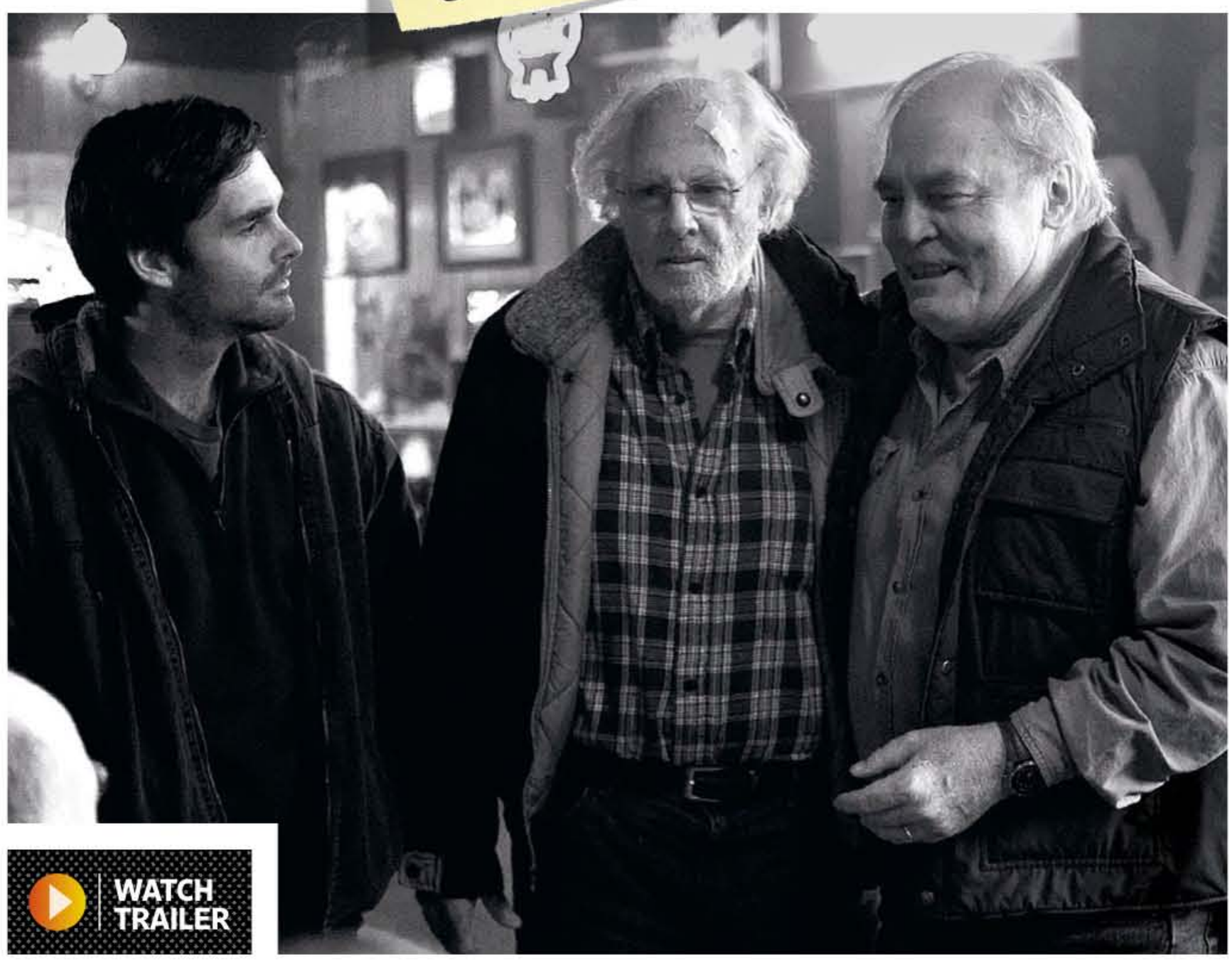
BREAKING BAD SEASON 1 ON NETFLIX

Have y'all seen this? It is *dark*. But good! But *dark*. Start season 1 soon so you won't feel behind!

Illustration by **JOHN UELAND**

MUST LIST

Tina & Amy Take Over EW



2. MOVIES
NEBRASKA

Such a time-saver. Normally to see Will Forte punch Stacy Keach, I'd have to drive over to Will Forte's house on New Year's Eve.

3. PODCASTS
HOW WAS YOUR WEEK WITH JULIE KLAUSNER

It's a great place to hear funny people being funny together.

4. APPS
LOADED POTATO SKINS, CRAB RANGOON, JALAPEÑO POPPERS

NEBRASKA: MERIE W. WALLACE; KLAUSNER: MINDY TUCKER; JALAPENO POPPERS: BRIAN HAGIWARA/GETTY IMAGES

MUST LIST

Tina & Amy Take Over EW

BUY TICKETS

5. THEATER DISASTER!

An Off Broadway evening of well-constructed ridiculousness from Seth Rudetsky and Jack Plotnick. And also you MUST see anything at the Upright Citizens Brigade any night of the week.

7. VIDEOGAMES PITFALL!

We can't get enough of this new game by Intellivision. It features a slow-moving man-figure jumping over green dots that look like crocodiles. Every once in a while you "swing on a vine." We can't put our barely functional joysticks down!

6

MUSIC

THE PUNK SINGER

The new documentary about Kathleen Hanna. She's the Rrrrreal Deal, and the doc features the forever cool and talented Kim Gordon, Joan Jett, and Kathleen's husband, Adam Horovitz of the Beastie Boys.

WATCH TRAILER

DISASTER!: JEREMY DANIEL; INTELLIVISION: MATTEL; HANNA: IFC

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MUST LIST

Tina & Amy Take Over EW

8. TWITTER
@BAZECRAZE

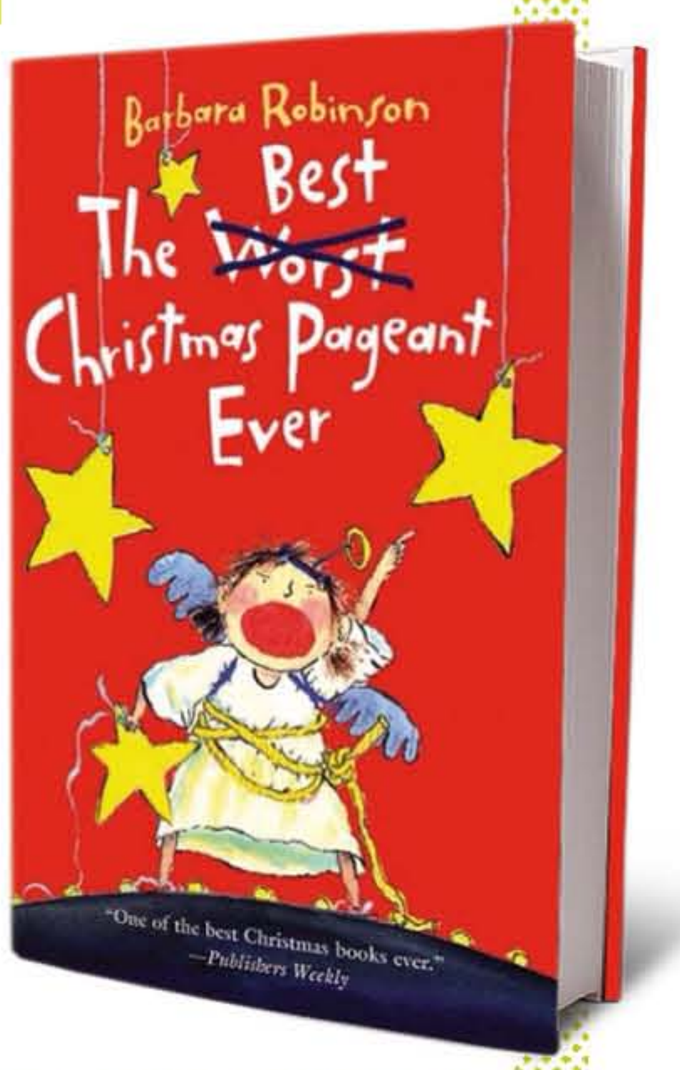
Alex Baze, *SNL* "Weekend Update" writer and soon-to-be head writer of *Late Night With Seth Meyers*, constantly brings it. And this is coming from two people who aren't even on Twitter and are terrified of most social media in general!

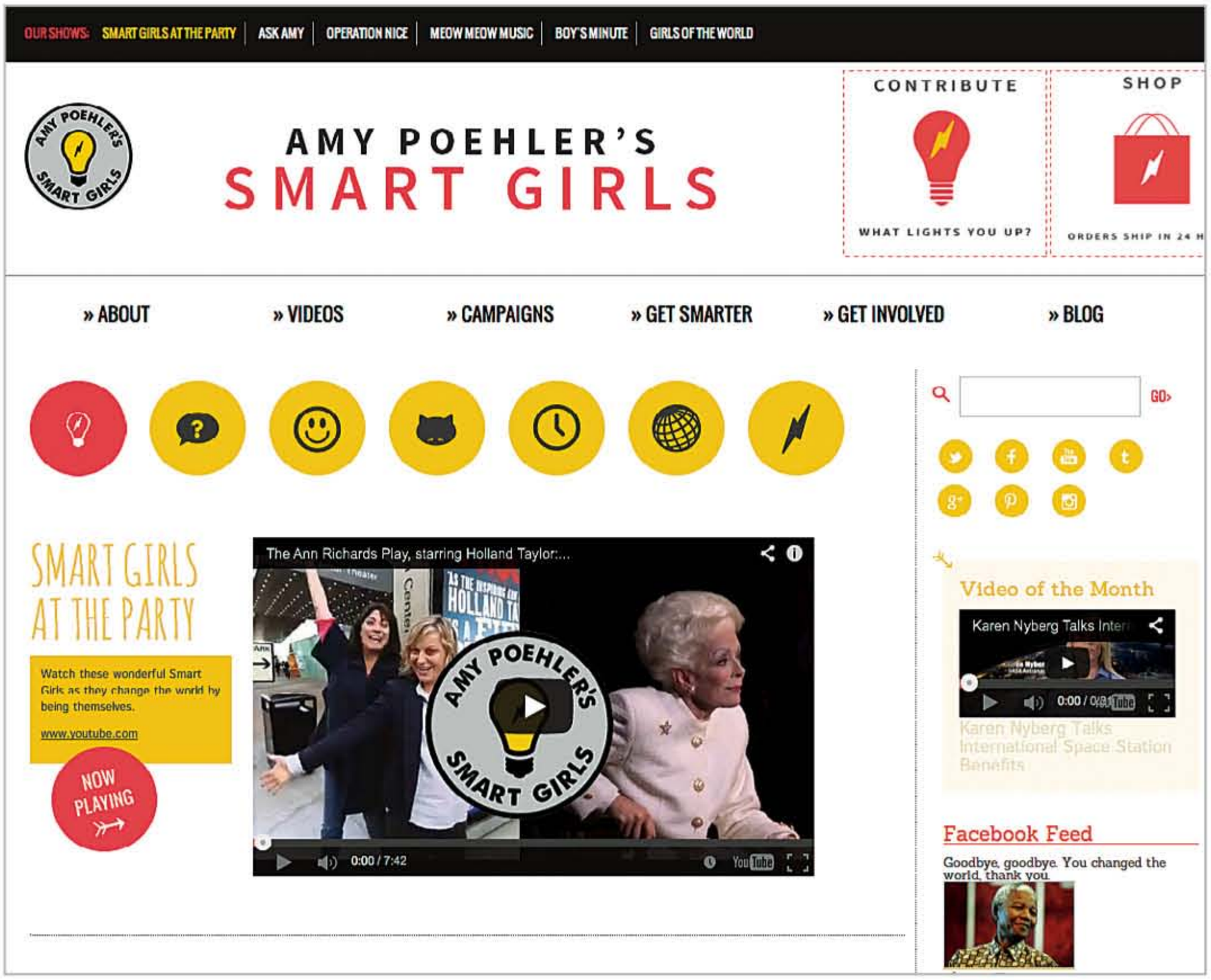
9. WEBSITES
WWWW.HEALFCARED.CON

Why isn't this working?!!

10. BOOKS
THE BEST CHRISTMAS PAGEANT EVER

Holy crap, that book is still funny.





11. WEB SERIES
SMART GIRLS AT THE PARTY

It's the place to celebrate young women who are changing the world by being themselves. Also, check out *Hudson Valley Ballers*, by Paula Pell and James Anderson.

BAZE: COURTESY ALEX BAZE

Some of the
greatest golfers in the world
are just 7 years old.

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THE SHORT GAME

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JOHNNY DEPP HAS A MIND FOR COMPUTERS IN HIS UPCOMING MOVIE, TAP HERE

NEWS And NOTES

Nelson Mandela and U2's Bono at a 46664 AIDS benefit concert in Cape Town in 2003. 46664 was Mandela's number while he was imprisoned.

WWW.PDFMAGAZINE.ORG

Songs of Freedom

Part of Nelson Mandela's overwhelming legacy is the music he inspired that lifted his nation—and the world. **BY SEAN SMITH**

DEPP: KARWAI TANG/WIREIMAGE.COM; MANDELA WITH BONO: ALPHA/GLOBE PHOTOS/ZUMAPRESS.COM

NEWS AND NOTES

With the Soweto Gospel Choir in 2008

You may have wondered about the singing. When former South African president **Nelson Mandela** died on Dec. 5 at the age of 95, thousands of mourners gathered outside his onetime family home in Soweto township near Johannesburg to dance and sing. From the outside, it seemed more like a celebration than an expression of grief, but to South Africans, and to those of us who have lived there, it was the most honorable tribute they could have given him.

South Africa is a nation divided by words. It has 11 official languages—nine tribal ones, plus Afrikaans and English—and during more than four decades of racial oppression, the country's apartheid government used that to its advantage. Black South Africans were segregated not only from whites but from one another, forced to live in designated "homelands" that prevented the tribes from forming a unified rebellion. That plan failed, in large part, because of one language the government overlooked: music.

For most Americans, the sound of South Africa is **Paul Simon**'s 1986 Grammy-winning album, *Graceland*, which featured vocals by the Zulu group **Ladysmith Black Mambazo**. It's a

"It was a danceable, up thing. It was a different approach from the normal protest songs."

—THE SPECIAL AKA BAND LEADER JERRY DAMMERS ON THE SONG "NELSON MANDELA"

WITH CHOIR: GIANLUIGI GUERCIA/AFP/GETTY IMAGES

fair representation—deep, resonant harmonies so interwoven they could be one voice or one thousand—but that sound did more than put "Diamonds on the Soles of Her Shoes." For a people scattered across a country more than three times the size of Montana, music—much like the protest songs of the U.S. civil rights movement—became critical to the fight for equality. **Miriam Makeba**'s "To Those We Love (Nongqongqo)" and **Hugh Masekela**'s "Bring Him Back Home," among others, combined the soul lift of gospel with the headlines of the evening news. They unified and vivified. "African music," Mandela wrote in his 1994 autobiography, *Long Walk to Freedom*, "can ignite the political resolve of those who might otherwise be indifferent to politics.... Politics can be strengthened by music, but music has a potency that defies politics."

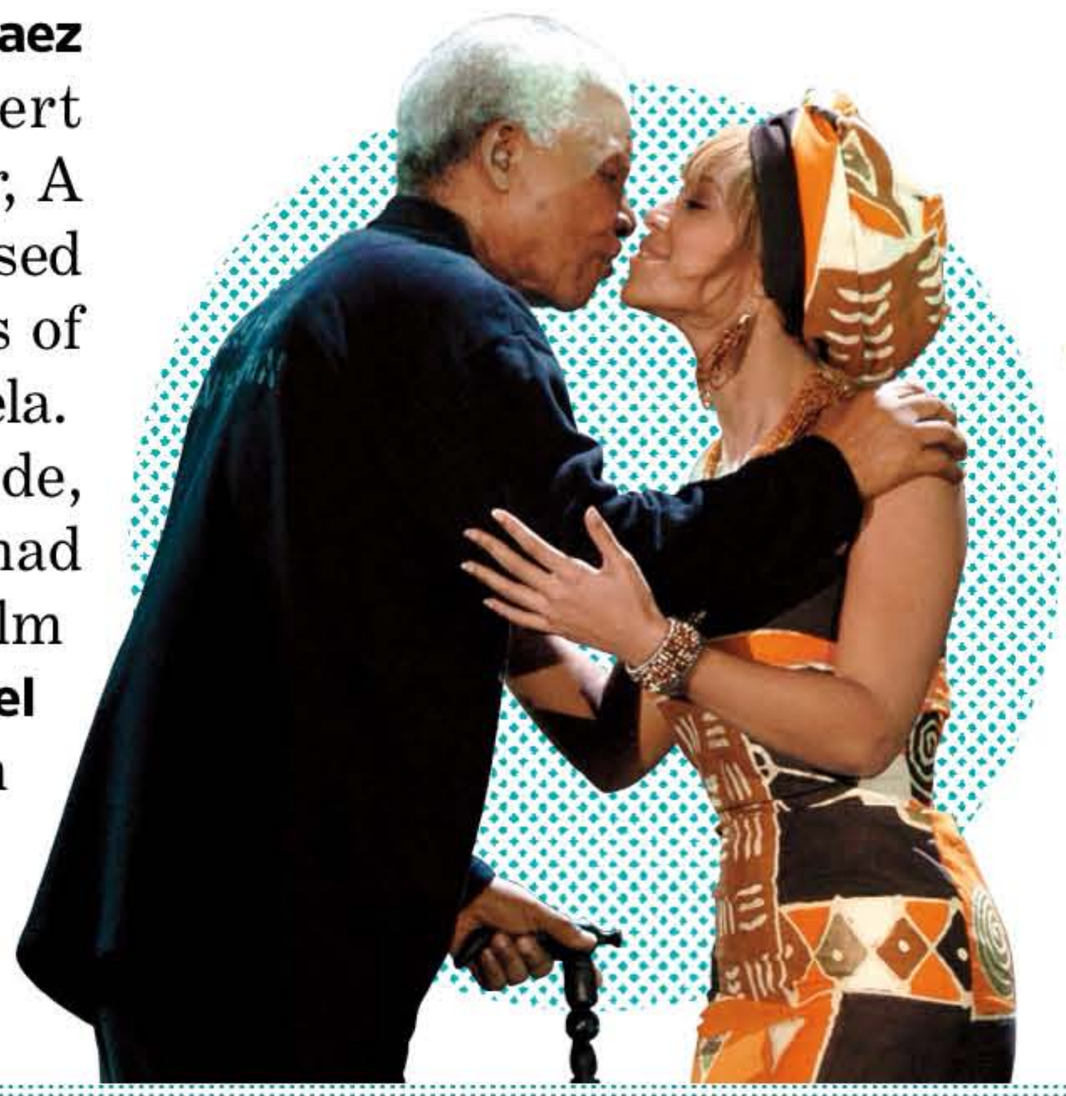
The South African group Ladysmith Black Mambazo backed Paul Simon (bottom, with Mandela) on his 1986 album, *Graceland*

LADYSMITH BLACK MAMBAZO: RICHARD YOUNG/REX USA; MANDELA AND SIMON: © GIDEON MENDEL/CORBIS

Outside the country, music helped spark a global anti-

apartheid movement. In June 1964, Mandela and seven other resistance leaders had been sentenced to life in prison for sabotage and conspiracy to overthrow the state. By the mid-'80s, while serving his sentence on Robben Island, Mandela had become a cause célèbre on U.S. and U.K. college campuses, thanks to the 1984 hit from British ska outfit the **Special AKA**, "Nelson Mandela," a joyful, leap-to-your-feet rallying cry imploring the government to release him, and the 1985 crunching rock anthem "Sun City" from Artists United Against Apartheid, featuring group founder **Steven Van Zandt** and his E Street Bandmate **Bruce Springsteen**, **Bob Dylan**, **Run-DMC**, and others vowing not to play in South Africa. The following year, artists such as **Sting**, **U2**, and **Joan Baez** participated in a six-concert Amnesty International tour, A Conspiracy of Hope, that raised awareness about "prisoners of conscience," including Mandela.

By the end of the decade, Broadway and Hollywood had joined the cause, with the film *Cry Freedom*, starring **Denzel Washington** as slain South African activist **Steve Biko**, the TV movie *Mandela*, and the debut of the stage musical *Sarafina!* (later a movie starring **Whoopi Goldberg**). In June 1988, an estimated 600 million people tuned in to watch **George Michael**, **Eurythmics**, **Whitney Houston**, and others perform at the televised Nelson Mandela 70th Birthday Tribute concert at London's Wembley Stadium. Artists alone did not free Mandela, of course, but they added fuel to a growing political fire that would ultimately force the South African government to dismantle itself. "Big things can grow from small beginnings," says **Jerry Dammers**, who wrote "Nelson Mandela" as leader of the Special AKA. "After Nelson Mandela was released there was another concert in Wembley where he came to address the crowd. He got an eight-minute standing ovation. It was an



In 1988 musicians lobbied for Mandela's release with a giant London concert for his birthday; (left) with Beyoncé at the 46664 concert in 2003

POSTER: © RADU SIGHETI/REUTERS; WITH BEYONCE: JON FURNISS/WIREIMAGE.COM

amazing moment in my life."

By the time Mandela stepped out of prison on Feb. 11, 1990, he had been transformed from a national freedom fighter into an international symbol of liberation. He would go on to win the Nobel Peace Prize in 1993 and become South Africa's first black president the following year. His life is one of the most pivotal narratives of the 20th century, and the film industry has tried its best to capture it. **Clint Eastwood**'s 2009 film, *Invictus*, with **Morgan Freeman**, and the current release *Mandela: Long Walk to Freedom*, starring **Idris Elba**, are the most high-profile examples, but neither has managed to fully realize both the man and the icon. Some lives are simply too big for the movies.

The story of Mandela is best told not through his own life, really, but through his people. For all his achievements, his most indelible was showing black South Africans, who had been shamed into believing that they were fit for little more than servitude, that they were not merely equal but had the capacity for greatness. In a week marked by speeches from global dignitaries praising Mandela's leadership, it is easy to forget his countrymen, but Mandela himself never did.

SONGS OF FREEDOM
The Nelson Mandela Playlist

- **Diamonds on the Soles of Her Shoes**
  PAUL SIMON
- **Shosholoza**
  OVERTONE WITH YOLLANDI NORTJIE
- **Bring Him Back Home**
  HUGH MASEKELA
- **To Those We Love (Nongqongqo)**
  MIRIAM MAKEBA
- **Nkosi Sikelel' iAfrika (South African National Anthem)**
  SOWETO GOSPEL CHOIR
- **Nelson Mandela**
  THE SPECIAL AKA
- **Silver and Gold**
  U2
- **Asimbonanga (Mandela)**
  JOHNNY CLEGG AND SAVUKA
- **Biko**
  PETER GABRIEL
- **Halala South Africa**
  LADYSMITH BLACK MAMBAZO

"When Mandela spoke for us," Masekela recently told CBS, "it wasn't about him, it was about his country."

That country said goodbye to him last week. The TV cameras showed the formal ceremony and the stadium-packed crowds, but the real farewell took place in churches and village gatherings, and in that throng outside his Soweto home. There is a belief among black South Africans—a

SAMPLING COURTESY OF ITUNES

belief as central to their identity as the American belief in rugged individualism—that they are all connected, an integral part of a whole. In rural areas, when someone dies, the adults hold vigil over the body in shifts and sing. Some of the songs are sad, some are happy. They are not sung for the mourners, but for the person who has passed, telling him that even in death they are with him, and he is not alone. ■

EW assistant managing editor Sean Smith served as a Peace Corps volunteer in South Africa from 2011 to 2013. (Ray Rahman contributed additional reporting.)

STOP MAKING SENSE

The Grammys' Fuzzy Math

Usually one look at Music's Biggest Night will reveal an overarching narrative, like Adele's dominance two years ago. But this year's list of nominees inspires more head-scratching than high fives. —KYLE ANDERSON

JAY Z AND JT'S FAUX DOMINANCE

Jigga leads everybody with nine nominations surrounding his album *Magna Carta...Holy Grail*. But don't expect the Grammys (which air at 8 p.m. Jan. 26 on CBS) to be the Jay Z show; he's not nominated in any of the three major categories (Album, Record, and Song of the Year), and he's up against himself twice. Same goes for Justin Timberlake, who nailed down seven nods for *The 20/20 Experience* without a mention in the Big Three.

(From left) Justin Timberlake, Lorde, and Jay Z

LORDE'S LACK OF NEWNESS

With a chart-topping single and a killer backstory, Lorde seemed primed to take home the Best New Artist prize—but she's not even nominated. Instead she cedes the category to non-newcomers like Ed Sheeran and James Blake. Even more confusing? She wasn't snubbed otherwise: She's got four total nominations, including ones for "Royals" in the all-important Record and Song of the Year groups.

SARA BAREILLES' RISE

Bareilles' *The Blessed Unrest* was a moderately reviewed, modestly successful album that somehow scored a nod for Album of the Year, boxing out higher-profile releases by Timberlake, Lorde, Kanye West, and Bruno Mars. And it's not like the voters suddenly bought into a Bareilles juggernaut—she has only one other nomination, for her single "Brave."

TIMBERLAKE: FRANK MICELOTTA/INVISION/AP IMAGES; LORDE: CHELSEA LAUREN/WIREIMAGE.COM; JAY Z: RAPALO/LONDON ENTERTAINMENT/SPLASH NEWS AND PICTURES

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FAVORITE THINGS

Carrie Underwood and the von Trapp kids sang up big ratings

NBC'S LIVE *SOUND OF MUSIC* HITS A HIGH NOTE

Some loved it and some loved to loathe it, but millions tuned in to watch. We talked to the producers about other musicals they might have in store and what this means for the future of live TV. —TIM STACK

WILL HART/NBC/GETTY IMAGES

How do you solve a problem like middling ratings for your Thursday-night lineup? On Dec. 5, NBC's answer was to stage an ambitious live adaptation of the 1959 Broadway version of Rodgers and Hammerstein's *The Sound of Music* starring country superstar **Carrie Underwood** as aspiring nun Maria. It was a risky experiment—not seen since the live telecasts of the

1950s like *Cinderella* and *Peter Pan*—but it paid off big-time. More than 18 million viewers watched the three-hour show, garnering NBC its highest prime-time Thursday ratings since the 2009 finale of *ER*. "You take one of the leading artists in the country and you combine her with this family-friendly title and then you create this perfect storm," says producer **Neil Meron** (*Hairspray*). But in addition to having built-in appeal, *Music* was hyped as an event that you had to watch live—and hopefully live-tweet. "That creates a sense of urgency, immediacy, a cliff-hanger kind of reaction, which is why people watch awards shows," says Meron's producing partner, **Craig Zadan**. (Speaking of awards shows: Perhaps it's a good omen for the equally complex and equally live Academy Awards—airing on March 2 with host **Ellen DeGeneres**—which Meron and Zadan are overseeing for a second time.)

Reaction was fairly mixed when it came to the actual production, with some fans outraged at changes from the movie (No gazebo dance! No puppet show!) and underwhelmed by Underwood's acting. The producers, though, say they have no regrets. "We think, considering what this young artist had to shoulder and being that it was her first experience doing something like this—we are so proud," says Meron. The pair have had early talks with NBC, which has already indicated it will do another live musical next holiday season. "It's so early," says Meron. "We're still bathing in the hills being live." He adds, "We've discussed what we're not going to do. And we're definitely not going to do [the all-nude musical] *Oh! Calcutta!*"

FAREWELL TO THE BARONESS

We said *auf Wiedersehen* to one of the most vivid supporting actors in the movie version of *The Sound of Music* this week: Eleanor Parker died on Dec. 9 in Palm Springs, Calif., at the age of 91. Her most famous role was as the cool, insinuating Baroness von Schraeder, who tried to hang on to Christopher Plummer's Captain von Trapp in the 1965 musical. By then the Ohio native had already been acting in movies for more than two decades and had collected three Oscar nominations, including one for her role as a jailed woman in the 1950 prison drama *Caged*. She costarred opposite Kirk Douglas, Frank Sinatra, and Clark Gable in her long career, but she'll always be remembered as the woman who so elegantly didn't get the guy.

20TH CENTURY-FOX/PHOTOFEST

First LOOK

MOVIES

Johnny Depp's Computer Mind Meld in *Transcendence*

If the shot above looks exceptionally (or *Inception*-ally) familiar, it might be because it's from the first film directed by Wally Pfister, Christopher Nolan's longtime cinematographer. In *Transcendence*, which hits theaters April 18, Depp plays a computer scientist (inset) studying "the singularity," the point at which artificial intelligence will surpass human intelligence. "It's a very timely subject as we find we have to update the software on our cell phones before we can even make a call," says Pfister. Depp's character literally gets uploaded into the mainframe, becoming a ghost in the machine (above, with costars Morgan Freeman, Cillian Murphy, and Rebecca Hall) after he's attacked by antitechnology activists. It's an out-there premise, even if the film's star is looking uncharacteristically tame. "I don't think we've seen him this way in a long time," says Pfister, laughing. "Just a pair of glasses on and a pretty normal haircut." —**KEITH STASKIEWICZ**

TONY BARBERA (2)

First LOOK

TV

The Normal Heart Beats On the Small Screen

Larry Kramer's Tony award-winning 1985 play—which details the ominous spread of HIV/AIDS among a group of gay men in 1980s New York City—is finally getting a movie adaptation on the small screen. Directed by *American Horror Story* and *Glee* co-creator Ryan Murphy, *Heart* will premiere this spring on HBO and features a star-studded cast including Mark Ruffalo (above and right), Julia Roberts, Matt Bomer, Jim Parsons, and Taylor Kitsch (far right, in a shot Ruffalo tweeted out this summer). "It's a movie about AIDS, but it's also really a civil rights movie," says Murphy, who worked with Kramer on the script for three years. "I think it's more timely than ever before. It's really about the quest to be seen, not as a gay person or a straight person but just a person.... It's an activist movie that also has a really great love story in it." Adds the director, "Of everything I've done in my career, I think it is the biggest labor of love." —**TIM STACK**

JOJO WHILDEN/HBO (2)

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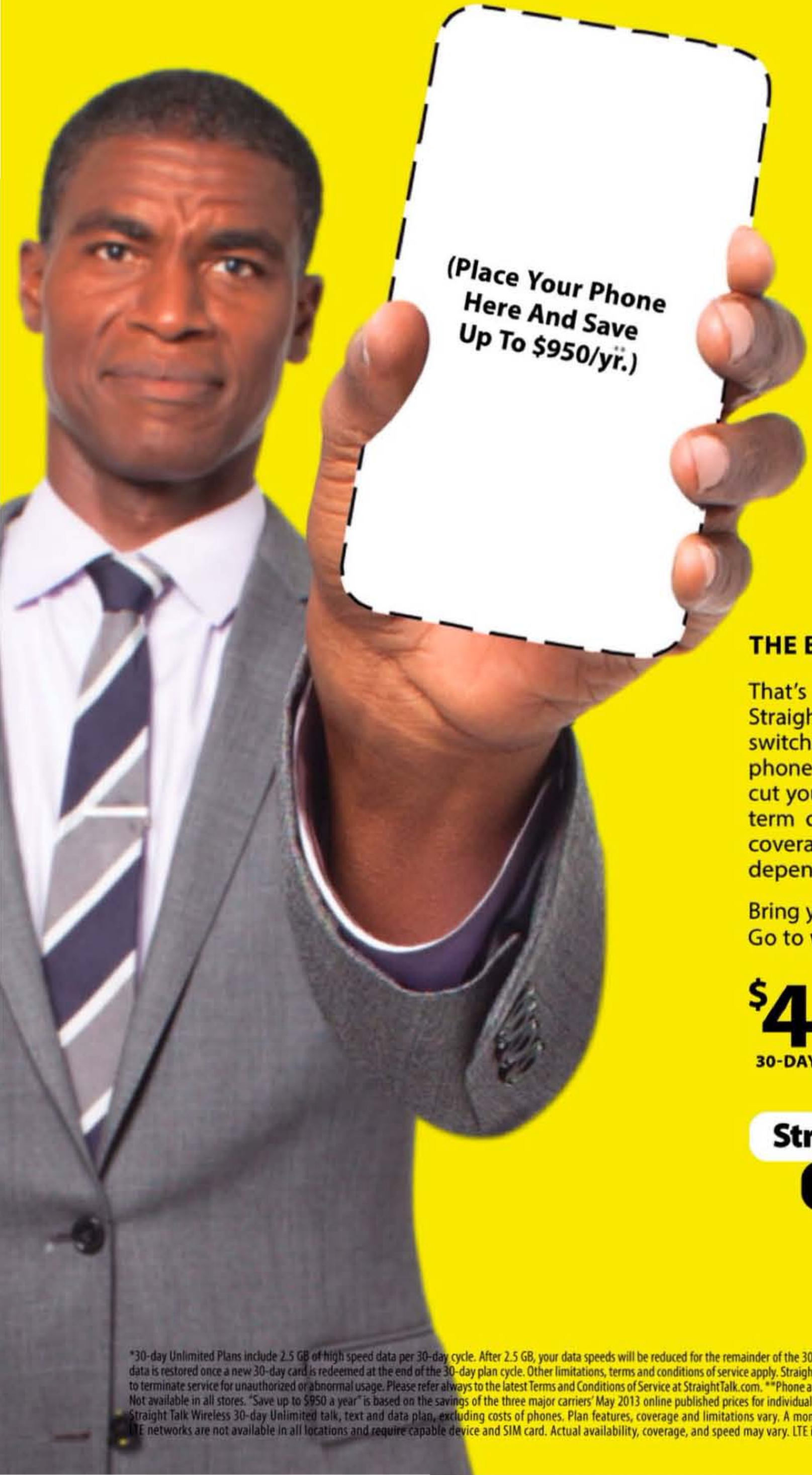

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2013: UP CLOTHES AND PERSONAL

How this year's film and TV style reflected larger pop culture trends

BY MARK HARRIS
COLUMNIST

FOLLOW MARK HARRIS ON TWITTER
@MarkHarrisNYC

RARELY AM I ASKED to write about matters of style for ENTERTAINMENT WEEKLY, and I accept that. See that picture of me over there? There's a reason it cuts off where it does. I'm not a clothes guy. I work at home, a process that does not necessarily involve wearing pants. Nevertheless, when my editor suggested I compile a list of 10 big pop culture moments over the past year, what people wore and how they wore it came to mind. Style and substance were inseparable in 2013. Let's count down:

10. SUPERMAN'S NEW LOOK

I'm not talking about the abandonment of the red undies. In Zack

SCROLL

Illustration by **GLUEKIT**

HARRIS: PHOTOGRAPH BY ERIN PATRICE O'BRIEN; *AMERICAN HUSTLE*: FRANCOIS DUHAMEL; ROBIN THICKE: TERRY RICHARDSON; *SCANDAL*: CRAIG SJODIN/ABC; *THE HEAT*: GEMMA LA MANA; *THE GOOD WIFE*: MYLES ARONOWITZ/CBS; *THE BUTLER*: ANNE MARIE FOX; *BREAKING BAD*: FRANK OCKENFELS 3/AMC; *MAN OF STEEL:* CLAY ENOS

Tina & Amy Take Over EW

TINA AND AMY BOSS US AROUND

(And you LOVE it!)

By **DAN SNIERSON**

Photograph by **ART STREIBER**

Our fearless guest editors **TINA FEY** and **AMY POEHLER** turn the spotlight on some of the brightest stars in their universe. But first: Get ready to eavesdrop while the multitalented writers/producers/actresses/longtime friends catch up on everything from their Golden Globes game plan (hint: "feet-tweeting") to their secret plot to have Tina's daughters marry Amy's sons.

Tina & Amy Take Over EW

Guest Editors
Tina Fey & Amy Poehler

IN THE MID-'90S, they found themselves on the same improv comedy team. In the mid-aughts, they became the first female duo to anchor the "Weekend Update" desk on *Saturday Night Live*. A few years later, they costarred on the big screen in *Baby Mama*. And today? Tina Fey and Amy Poehler are still finding ways to sit or stand next to each other while trading punchlines. In fact, they just tackled the daunting roles of guest editors for this issue of EW. The duo's next reunion will take place on Jan. 12, when they host the Golden Globes for the second year in a row. In the meantime, each is thoroughly busy on her own: Poehler stars on NBC's *Parks and Recreation*, is writing a memoir, and is exec-producing an upcoming NBC sitcom and Comedy Central's *Broad City*, while Fey, creator and star of *30 Rock*, will hit theaters next year in *Muppets Most Wanted* and *This Is Where I Leave You*, and recently sold sitcoms to Fox and NBC. Since Poehler is based in L.A. and Fey is stationed in New York, EW decided to spare almost every expense and reunite them for a long-distance conversation over three bagels and one muffin, with Poehler, 42, chatting from EW's West Coast bureau and Fey, 43, joining via Skype from New York. How did their freewheeling conversation come to involve George Clooney in a Ziploc bag, Siamese-twin judges, and a high-flying geisha? Read on.

(PREVIOUS PAGE) PHOTOGRAPH BY ART STREIBER/NBC

You say that the reason you try to work together often is because otherwise you'd never see each other. Where's the first place the conversation goes when you're not talking about work?

AMY We talk about our children and our families and our life, we often talk about how tired we are, and we talk about when we got to sleep and how great it was to sleep.

TINA I actually talk about my upcoming facial surgeries. There's a new procedure I'm doing a lot where they freeze your fat off you, they make it into a whipped dessert, and you eat it again.

AMY *Mmmm*. I'm going to liposuction my face and freeze the

fat and turn it into eggs. And have babies made out of my own fat.

TINA Amazing.

AMY Face-fat babies.

If you guys slept in bunk beds—and we all like to believe that you do—would there be a fight over who'd get the top?

TINA There wouldn't be a fight. I feel like I would probably want the bottom? I don't know what your preference would be.

AMY You'd want the bottom and I'd be like, "Fine, take the bottom," and I would take the top. And then at one point at night, you'd wake up and I would be next to you in the bottom.

How solid is the plan to have Tina's two daughters marry Amy's two sons?

TINA It's out there. I feel like if we push it, they're going to sense that, so we're keeping them at opposite sides of the country to create a mystery.

AMY We've learned to undersell that idea until they're of the perfect age, but if we do have a wedding at any point, Tina and I are going to insist that we write and perform a song that we sing to our children.

TINA We have committed that we're both going to wear peach to the wedding. I talked to Faith Popcorn about it, and the trend is going to come around right about the time that they should get married.

AMY You got Faith Popcorn on the line!

TINA I have Faith Popcorn on retainer. I'm sorry—what I meant to say is that I have popcorn stuck in my retainer.

What's the first memory you have of each other?

AMY We were fixed up,

Fey and Poehler at an Upright Citizens Brigade anniversary performance in 2006

A. MILLER/WENN

arranged marriage, by Charna Halpern, who runs iO [formerly ImprovOlympic] in Chicago, where we started doing improv.

TINA We were in separate classes, right?

AMY Yeah, we weren't in the same class at the time. Charna put the two of us on the improv team together.

TINA We were the only two women on this improv team called Inside Vladimir, which was named after a gay-porn movie that was for rent in the neighborhood bodega where we used to practice.

AMY A lot of people don't know that every project Tina and I have worked on since has been named after gay porn...*30 Rock*, obviously. *Parks and Recreation*, obviously.

TINA *Baby Mama*.

When you think about your chemistry, which classic duo comes to mind? Laurel and Hardy? Abbott and Costello? Lucy and Ricky? The Olsen twins? Laverne and Shirley? Stop me at any point.

TINA I think the closest would be the Olsen twins.

AMY Yeah, because when we're next to each other we like to hug each other a lot, like we're in the womb, and Tina's thumbprint matches my pinkie, because that's what we were like in the womb. [*Amy presses her pinkie onto the computer screen, and Tina pushes her thumb against it.*]

TINA But I do say the Olsen twins because unlike a lot of comedy duos, we're not opposites. There's a lot of overlap in what we like and even in the way we perform, to a certain extent. We're not Martin and Lewis. We're like Derek Jeter and A-Rod.

AMY I want to be Jeter right now. I don't want to be A-Rod. He's going through it.

When you guys collaborate, who tends to take what role?

"WE WERE THE ONLY TWO WOMEN ON THIS IMPROV TEAM CALLED INSIDE VLADIMIR, WHICH WAS NAMED AFTER A GAY-PORN MOVIE THAT WAS FOR RENT IN THE NEIGHBORHOOD BODEGA WHERE WE USED TO PRACTICE."
TINA FEY

With Drew Barrymore on *SNL*

DANA EDELSON/NBC/NBCU PHOTO BANK VIA GETTY IMAGES

As Sarah Palin and Hillary Clinton in 2008

TINA I think we're both very optimistic. And we both like to pitch. It's a nice relationship in that it feels very safe to pitch, like we know each other well enough that even if you pitch something that's too far, you know that person's going to be reasonable.

AMY When we get ready for a big event like this, I usually just run around screaming, saying, "We're never gonna make it!!!" and Tina usually ends up just punching a wall, being like, "I'm disappointing myself and my family!" That's an everyday writing session for us. [*Laughs*]

Amy, is there a type of humor you find funny that Tina doesn't, or vice versa?

AMY No, I think we got used to who could deliver a joke better when we did "Weekend Update."

TINA Not every joke is a natural fit for everybody. Sometimes one person can just get away with something. I was thinking about that great joke written by Sam Means that you did at the Globes about James Cameron—I feel like we got away with that better because you read it. Sometimes people assume that I'm meaner than I am. I'm not mean. My face is really mean.

AMY People assume that I'm nicer than I am.

TINA [*Rolling eyes*] Ugh, tell me about it. *Oof.*

If you were to add a third person to your duo, who would it be?

AMY All right, wait—let's say it at the same time. Okay, ready? One...two...three...Bill Clinton.

TINA Elaine Stritch.

AMY She would be great. I feel like if Elaine was there she'd just be like [*in a gravelly voice*], "Keep it moving!"

You have so many friends in the comedy world—

AMY Oh my God, we have the funniest friends. A million people.

TINA A million people. Fred

DANA EDELSON/NBC/NBCU PHOTO BANK VIA GETTY IMAGES

[Armisen], Maya [Rudolph]...

AMY I feel like we'd probably pick an *SNL* person because we feel comfortable knowing that they could hang. But who knows? Maybe we give that kid Jennifer Lawrence, who I find a total delight—

TINA Give her a shot!

AMY She was hilarious on *The Daily Show*.... Honestly, almost every person we've ever worked with, I feel like we'd be super-psyched to see.

TINA Even people who were good hosts [on *SNL*]...Matt Damon and Ben Affleck, they know the deal.

[*Tina appears to be fiddling with a piece of fabric.*]

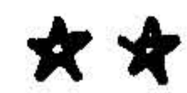
Tina, what are you doing?

TINA I'm crafting. You make ornaments out of felt, and a tree out of felt, and the toddler can decorate it.

AMY That's great. I'm crafting as well. I'm taking a bagel and putting cream cheese on it, and then I'm shoving it in my mouth hole.

It was unclear if you'd be back to host the Golden Globes, and then you signed on for not just one more year but two. Why two?

In *Baby Mama*



AMY I think we're excited about getting to get in a little bit of a groove to do it, and—

TINA —to not have to answer the question of "Were they invited back?"

AMY And we like the rule of threes. This second time we're just going to phone it in because we know we're doing it a third time.

TINA The third time we're going to show a long highlight reel of the two times that we did it.

After the last Globes, there was talk that you should host the Oscars. Were you ever approached about that?

TINA No. I think that's just a

K.C. BAILEY

much harder, much more time-consuming job, and a much more intimidating room. Even though it's a lot of the same people, they're just really nervous that night. That night is career-making or -breaking for people. Scary.

AMY Tina and I together and separately have hosted enough things now that we know that round tables make for more laughing.

TINA It's the feng shui.

AMY Round tables and drinking can help with laughing, and it's tougher when you're in stadium seating.

So it sounds like even if you were asked, you wouldn't want to do it?

TINA Yeah, I would never want to do it.

AMY I wouldn't want to either. The Golden Globes are just loose and weird enough that they fit us.

TINA There are things that you realize that, even though it's a big honor to do them, you never want to do them. Like host the Oscars. Give a college commencement speech. Pose for *Playboy*? [*Sighs*] Yes, it's a huge honor, but you don't want to do it.

When you look back at your Globes performance, what did you like about it? And what didn't work for you?

TINA Well, I watch it almost every day.

AMY I was just about to say, I think I watched it once, and then I just couldn't stand my face, and I couldn't watch it again.

TINA Same thing.

AMY I think we'll do somewhat of the same thing. We'll keep a little war room backstage. It's fun to think up jokes while the show's going on.

TINA The thing that I think was correct to do was that we just kept thinking our job was not to do a comedy show but to facilitate the awards show. Just keep it moving. So I think we're going to come out even less.

AMY We're going to emulsify. It'll be the most delicious 45 seconds. I mean, what can they do? Fire us?

What can people expect from next month's Globes? Is there a tease you can throw out?

AMY This is the year of big movie stars and tiny spaces. In boats.

TINA In capsules.

AMY And then going from a

"WHAT I LIKE ABOUT ALL THESE GIANT SUPERHERO MOVIES IS THAT THEY SPEAK TO THE ISSUES THAT I'M DEALING WITH RIGHT NOW—WORKING MOTHER AND TIME MANAGEMENT AND HOW TO BE AN INTERESTING, SEXUAL, CURIOUS WOMAN IN YOUR 40S."

AMY POEHLER

Hosting the 2013 Golden Globes (with Fey as fake nominee "Damian Francisco")

PAUL DRINKWATER/NBCUNIVERSAL VIA GETTY IMAGES

boat to a smaller capsule.

TINA A movie where Meryl Streep gets stuck in an abandoned refrigerator. That was a good movie.

AMY That movie where Brad Pitt's in that sleeping bag. So I think the bigger the star, the smaller the space. There is a movie where George Clooney is inside a Ziploc bag.

TINA He's *amazing* in it.

AMY I would predict movie stars, as well as television stars. What else can we say, Tina, that's going to happen this year?

TINA No singing, but a lot of dancing—

AMY A lot of dancing, but with no music.

TINA [*Laughs*] Without music, that's what I was going to say!

AMY We're going to encourage people to go real long on their speeches.

TINA I'm going to tell people to find it. Don't stop talking until you "find it."

AMY At one point, we're going to do some Pink-style aerial acrobatics.

TINA We're going to dress like geishas.

AMY Because that seems to go over well.

TINA And I'm going to use my feet to tweet things. I'm going to type with my feet and tweet-blog.

AMY You're gonna feet-tweet? Oh, that's the best, because you're always screwing up and—
TINA You know when you're typing something and it's really screwed up but you keep typing because you think AutoCorrect will *probably* fix it? That's what the show is going to be like.

Let's talk about your plans to work together again. Are you throwing any ideas around?
TINA Yeah, we're definitely always trying to get something going, but Amy's busy at *Parks*. We don't have that downtime where we're pitching tons of stuff. But we want to play Siamese-twin judges on a law procedural.
AMY We're talking 17-hour days, stuck together.
TINA Sitting under one big robe.
AMY Our condition does not get in the way of our judgment. And that's what the show's about: Even though we're bound together, we're not bound to each other's ideals.
TINA One of us is very conservative and the other is a recovering alcoholic, so it makes for great drama.
AMY Yeah, we are working on a couple of things together. We're going to do a dance movie, *Step Up 10*. We're going to skip to 10.
TINA This one's about the dog steps that go up to your bed. *Dog Step Up!*
AMY We're just going to do the voices of the dogs. We're also going to do, um...
TINA *Star Wars*.

Congrats! Although J.J. Abrams is probably going to be mad that you just revealed that.
AMY You know what? He can call me if he has a problem with it. We're in the new *Star Wars*, we play—
TINA Darth Vader's mothers.
AMY He has two horrible mothers. We know a lot of father stuff with *Star Wars*, and not a lot of mother stuff. We play

Stumbling to the stage to present at the Emmy Awards in September

KEVIN WINTER/GETTY IMAGES

(From left) Second City players Ali Farahnakian, Rachel Hamilton, Fey, Bill Chott, Poehler, and Pat McCartney in Chicago in 1995

these really naggy mothers of Darth Vader.

TINA [*in an elderly New Yorker accent*] "Darth, eat! Why don't you eat?" That kind of stuff.

AMY "You're never gonna find a girl when you go out looking like that!"

TINA Making him practice his Jedi stuff for hours.

AMY Hitting on all his Jedi friends inappropriately. I feel like the theme of the next *Star Wars* is going to be: How does a working mother juggle it all? I'm looking forward to that. What I like about all these giant superhero movies is that they speak to the issues that I'm dealing with right now—working mother and time management and how to be an interesting, sexual, curious woman in your 40s. That's the kind of stuff that I like to see on the screen, and that's what I see with a lot of the films out today.

Before we go, can you approve my expenses for the bagels, muffin, and orange juice?

TINA Honestly, I approve the bagels and the muffin; nobody talked about juice. And Dan, this has been explained to you before. You can't just go rogue here and buy a bunch of f---ing juice.

AMY Dan, I can talk to you separately at a later time about the juice because I feel like I can get that juice for you if you just get me a day or two. [*To Tina*] But you're right, Tina!

TINA If we could amortize the

COURTESY UPRIGHT CITIZENS BRIGADE THEATRE

juice and say that the *Anchorman* guys drank the juice last week—

AMY If they could sponsor the juice somehow...

TINA Or if this could be poured onto a Kia.

AMY That would be amazing. Or if the cast of *American Horror Story* could be holding the juice...

TINA Then maybe we can pay for it.

AMY But other than that, I'm so sorry we can't pay for the juice. [*Whispering to EW*] I will get that juice paid for you. ■

NEWS YOU CAN USE (OR LOSE?)

EW strives to stay on top of the most salient pop culture news—so we asked our guest editors for their thoughts on how to cover a trio of hot topics.

THE HUNGER GAMES

AMY It is a movie about who's the most hungry...? Okay. Because I say Jennifer Lawrence is a delight, so I would put her on every page. Josh Hutcherson was really great on *SNL*.

TINA Adorable.

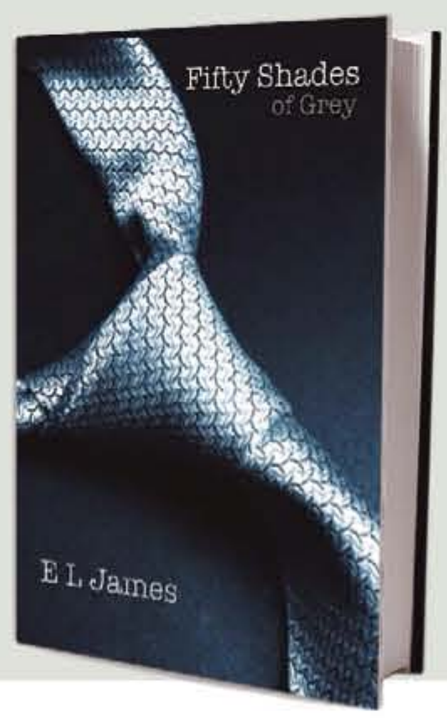
AMY I'm all for him. The rest of them, they seem great, but at the end of the day, it's who's the most hungry. [*Pause*] I've never seen it, and I've never read the books, but you know what, I would bet on that franchise.

FIFTY SHADES OF GREY

TINA I think it needs to be more realistic; I want to see them washing dildos in a dishwasher.

AMY I want to double up on the Ben Wa Balls and maybe pull back on the characters.... How do you *not* cover it?

TINA You gotta cover it.



MILEY CYRUS

TINA I think she almost falls into the All Children Left Behind Act.

AMY She just turned 21.

TINA So the window's closing.... Human sexuality is the new showmanship, so Miley Cyrus is the new Liberace—but of ass grinding. Someday we'll all be going to Vegas to see her.

THE HUNGER GAMES: MURRAY CLOSE

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TOYOTA | Let's Go Places

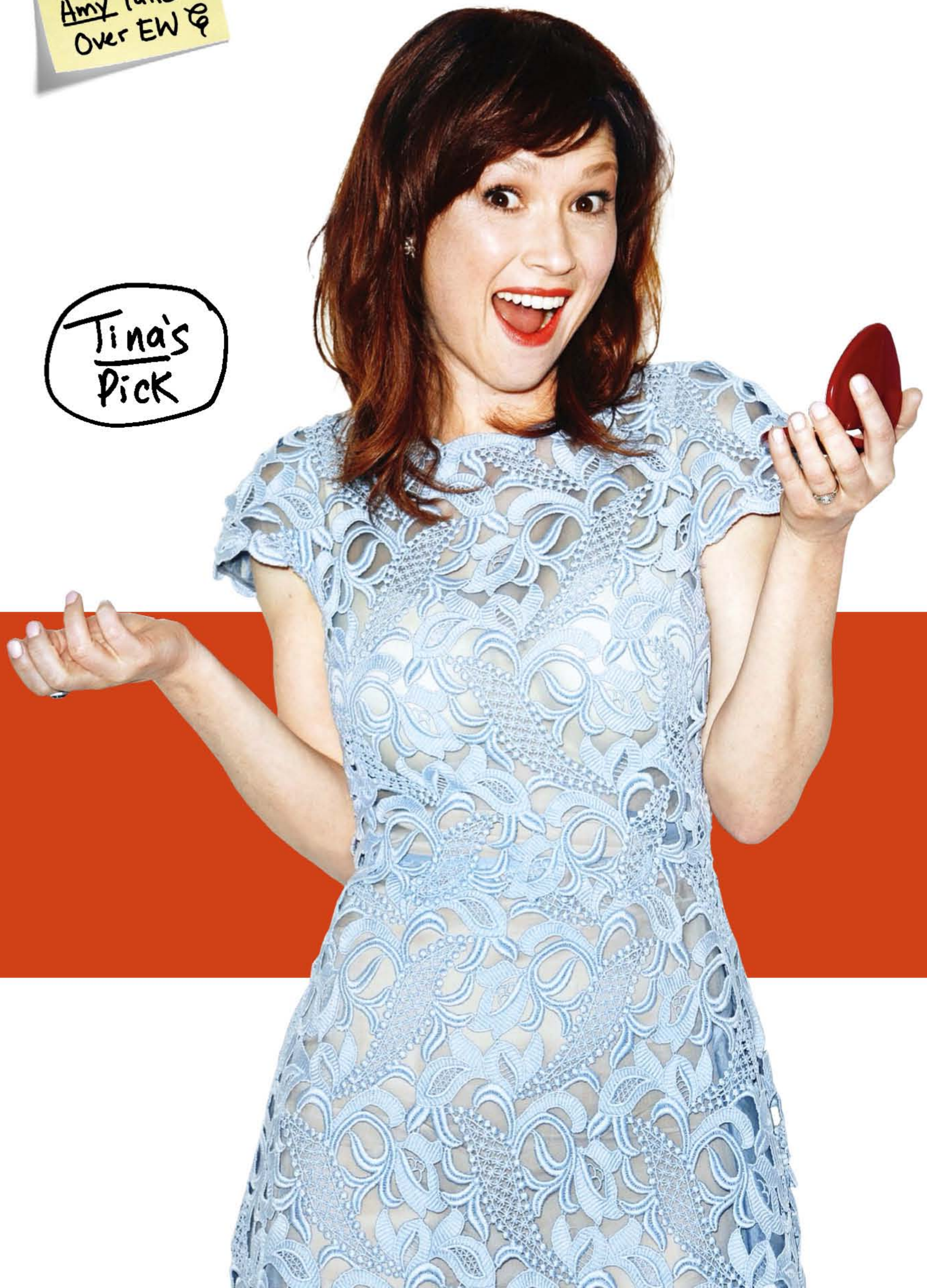
Tina & Amy Take Over EW

THE SWEET LIFE OF ELLIE KEMPER

Jon Hamm & Ellie Kemper

She was charming (and delightfully strange) on *The Office*, and next fall Ellie Kemper, 33, will take the lead on a new sitcom from executive producer (and EW guest editor) Tina Fey. And she couldn't have done it without her high school acting teacher **JON HAMM**, who recently called up Kemper to discuss her success. Let's listen in...

Tina & Amy Take Over EW



JON HAMM We're both from a small high school in St. Louis and we're both on really famous television shows and we were even in the same movie together and isn't that strange? Why don't you talk a bit about how we met?

ELLIE KEMPER You went to John Burroughs School in St. Louis, Missouri, and after you went to college you came back and taught theater at our high school, which was a coup for everyone involved.... [*Kemper graduated in 1998.*] I took a class that you taught, and it was improv.

JON You were in ninth grade and this is a class that had everyone from ninth grade to seniors in it—so you were on the young end of the spectrum, and yet I remember you being very good. Do you remember being very good or do you remember thinking, "Oh my gosh, this is something that I'm going to do"?

ELLIE That's very generous of you—I don't remember being very good, but I remember enjoying it a lot, and I'm not trying to kiss up to you. I think that's a credit to you and [John Burroughs School theater chair] Mr. Wayne Salomon, because you might like something, but then when you have a teacher who's fantastic, you like it even more.

JON You have a pretty impressive academic record as well. Did you go to Princeton? Is that where you went?

ELLIE I did! I went to Princeton, and I feel like you're pointing out everything nice that I've done, which is great, but...

JON Well, I'm not gonna sit here and tell all the s---ty things you've done—it wouldn't be a very good article. I mean, we can certainly talk about that time you got busted and—

ELLIE Jon!

JON Okay. Never mind.... You were on one of the seminal comedies of the decade—*The Office*—and seamlessly, I might add, assimilated yourself into that cast. I remember when you first came out here, you cold-called me and said, "Come see my one-woman show at the UCB," and I went, and it was very good. When I went backstage afterward, you said, "Oh my God, I just had an audition for *The Office*,"

(OPENER) MICHAEL CAULFIELD/WIREIMAGE.COM; (PREVIOUS PAGE) TURE LILLEGRAVEN

Ed Helms and Kemper on *The Office*

CHRIS HASTON/NBC

and—I may be misremembering, but if I am it's a better story this way—I said, "You're gonna get it, you're perfect for that show," and lo and behold, you did. Now you have Tina Fey and Robert Carlock writing you an NBC series that's been picked up for the fall season—how exciting is that?

ELLIE Well, it's incredibly exciting—and I mean that word literally, *incredible*! Because I'm having trouble believing it because I am such a fan of those two, and the whole thing just seems crazy to me.

JON Talk to me about your new project. How did this fall your way? Having spoken to Robert and Tina, I know that they had you in mind from a very early point in the development process. The script is very funny, and it's clearly written for you—what was that like? Did you find yourself just going, like, "Whoa! What's the what?"

ELLIE Yes, what is the what? The genesis of it was that I did a pilot last year that didn't get picked up—but God closes a door and then he opens a window.

JON Well, the quote from our show is whenever God closes a door he opens a dress, but

you have to be John Slattery to be able to say that and get a laugh. I could never pull that off.

ELLIE I did open a dress, and in this case, it was Tina Fey's! No, I didn't.

JON You opened Tina Fey's dress, and then you made out, and then Carlock filmed it, and that's what the pilot is, basically. It's 22 minutes of America's sweetheart Tina Fey and America's newest sweetheart Ellie Kemper full-on tongue-macking, and then Robert Carlock comes in and makes a joke, and then there's a fart sound and credits roll.

ELLIE It's brilliant, it's really edgy. [*Editor's note: Kemper actually stars as a woman who escapes a "doomsday cult" and moves to New York City to rebuild her life.*]

JON Have you shot it?

ELLIE No, we have not shot the pilot.... It shoots in New York—we love New York.

JON You must have met with Tina and Robert. Was that intimidating? Was it exciting? Was it awkward?

ELLIE I am very high-strung and I get very nervous about things, so for example this call—as I told you, I was very nervous about this call! Now, there's no real reason because you're a very kind person, but still, you get nervous for things.

JON Full disclosure: Tina Fey is not hovering over your shoulder right now, so you can say mean things about her.

ELLIE I would never! There's nothing mean to say!

JON Oh, there's mean things to say, trust me.

ELLIE I believe you.

JON No, of course not!... I'm assuming that our guest editors for this issue of EW, Miss Fey and Miss Poehler, are probably two people who you look up to—did you ever run

(From left) Kemper, Melissa McCarthy, and Wendi McLendon-Covey in *Bridesmaids*

SUZANNE HANOVER

into Amy when you were performing at the UCB Theatre?

ELLIE First of all, you are correct. I absolutely admire their careers and I am a huge fan of their work. I never ran into Tina in New York—[my meeting about the sitcom] was the first time I really met her. Well, I saw her once at Zabar's, but she didn't see me, so I crept away.

JON What did you buy?

ELLIE It was just a tuna salad sandwich on a bagel.

JON What was she getting?

ELLIE She was just sipping from a cup, like a hot beverage.... Technically, that was the first time we met.

JON I don't even think that's technically— you just saw her. You might as well have seen a poster of her.

ELLIE Exactly! And Amy Poehler, yeah, she's always around UCB, so I saw her a bunch. She remembers every single person's name at that theater.

JON Amy and Tina both have this quality, which is that they're incredibly good leaders because they lead by example. They're almost always the hardest-working person on their particular job. It's an inspiring lesson to learn.

ELLIE I have not worked with them yet, but from afar you can see that.

JON We're coming to the end here, and thank you so much for your time—I know it's very late where you are.

ELLIE You're welcome, Jon Hamm. Yeah, I just squeezed this in, you're welcome.

JON You are in St. Louis, and I know the nightlife is happening in St. Louis. Your fans are probably waiting outside your house and you have to go sign autographs.

ELLIE It's fine—they can wait a little longer.

JON You are in fact in St. Louis, which is adorable, because it's just after Thanksgiving, and that's where you go; you go home. It wasn't that long ago when I came and saw your one-woman show and you were nervous and freaked out. What would you tell your 17-year-old self if that person wanted to come out here and do this for a living? What's a good piece of advice? Because I get asked this question a lot, and I often don't have a good

"I DON'T REMEMBER BEING VERY GOOD, BUT I REMEMBER ENJOYING [YOUR CLASS] A LOT, AND I'M NOT TRYING TO KISS UP TO YOU."

ELLIE KEMPER, TO HER FRIEND (AND FORMER ACTING TEACHER) JON HAMM

answer for it. But you're much more intelligent than I am, and I want you to solve my problem for me.

ELLIE First of all, I'm not kissing up to you, but have a great teacher like you, because that's what plants the seed. To get more concrete, really zero in on what you want to be doing as soon as you can because then you can start working toward achieving it. I didn't start doing improv [right away]—I did nothing for a year and then went to New York and went, "Oh, I wish I had taken that year to get right into it."

JON You hit on the most important part of it, which is just do it—work. That's what you have done so remarkably. It's been a pleasure to not only watch but to be a part of. We were in *Bridesmaids* together, which was so cool, because we got to walk the red carpet and your mom was there.

ELLIE Now my mom is officially going to be over the moon.

JON Well, you have a great mom, you have great parents, and that's the other part of it, too. Surround yourself with great people—only work with people that you find inspiring. I think with Robert and Tina you've put yourself in very good hands.

ELLIE Oh, I can only mess this up, so I will just try not to mess it up!

JON Miss Kemper...

ELLIE Mr. Hamm...

JON It has been 30 minutes that we've been talking, and it's been an absolute delight.

ELLIE Well, it has been a pleasure for me! Thank you!

JON I wish you the happiest of holidays. Please tell your mom and sister and family that I said hello. We are also neighbors, actually, which is crazy. I didn't know that until very recently—congratulations, it's a nice neighborhood. ■

AN ENDORSEMENT FROM TINA

"She's so talented and so funny, but she also has a tremendous amount of warmth. She's beautiful and young and so all-American and fresh-looking, but she also has this fearlessness to go for whatever kind of joke is necessary, and a lot of strength, too. There was a lot to use for us as writers, and she's a person who you feel like you want to spend time with. You want to root for her when she's a character in something."

CONFESSIONS OF A CRAZY GOOD ACTRESS

Natasha Lyonne in *Orange Is the New Black*

By **JESSICA SHAW**

If you're ever lucky enough to spend an afternoon with *Orange Is the New Black* star **NATASHA LYONNE**, get ready for a fire hose of honest conversation about her life, her career, her medical history—and why she used to be the worst movie date ever

Tina & Amy Take Over EW

WWW.PDFMAGAZINES.ORG

Photograph by **CHRIS CRAYMER**

THE PLAN WAS to go to Natasha Lyonne's SoHo apartment and watch an episode of Netflix's *Orange Is the New Black*, where she plays snarky former drug addict Nicky Nichols. Like any good Jewish mother on the first night of Hanukkah, I arrived armed with a chocolate babka, ready to curl up on the couch and watch some TV. Turns out Lyonne—who struggled with drug and alcohol abuse before getting clean in 2006—doesn't like to watch her performances, and the only reason she's seen the first episode of *Orange* is because she attended the premiere. She's in the midst of shooting season 2, which is set to air next year. As riveting as the 34-year-old is on screen, she's that much more so in person. It was tough singling out the most fascinating things I learned about her during our chat, but I managed to narrow it down to the following:

She and Amy Poehler go *way* back.

"I don't even know where to begin with this Amy Poehler. She'll sign an email 'Good luck, Carol Channing.' Do I write back? Do I frame it? I mean, such an epic human being. I've known her almost 20 years, when I was a UCB groupie in the '90s and I would always be lurking in the shadows, drinking with them at McManus, this bar around the corner. Me and Maya [Rudolph] were thick as thieves. Horatio [Sanz] I'm still friends with. I just did Jimmy Fallon's show. At the time I just thought I was developing a bad reputation, but now it's very useful."

She could have been Buffy.

"I remember after the Woody Allen movie [1996's *Everyone Says I Love You*] The WB was really eager to have me join the network. I pitched them some show where each week we address '60s political issues—civil rights, feminism. Another time I went in drunk with a fifth of Southern Comfort in my back pocket because I was on a Janis Joplin kick. Here was my pitch: 'You seen *Chinatown*? I'm Jack Nicholson, Band-Aid on my nose, you can get one of those hot girls to be Faye Dunaway.' They were like,

(OPENER) PATRICK HARBRON/NETFLIX

'Sure, no problem.' Meanwhile, they were giving me scripts for *Buffy*, *Dawson's Creek*. [But not] *Felicity*. They offered me everything else, but they don't offer me the one hair show? I remember going to see my mother after *Slums of Beverly Hills*. She was like, 'I told you two things: I told you to get your boobs done, and I told you to do *Buffy*.' Incidentally, I think Sarah Michelle Gellar is all-natural in that department."

She got really fidgety during *Passion of the Christ*.

"I went to see *The Passion of the Christ* with Chloë [Sevigny]. She's a real Catholic. I'm a very Jewy New Yorker. I went to f---ing Hebrew school, my grandparents are Holocaust survivors. She tells it like I was constantly going to the bathroom to get high. Each time I'm coming back more high and I'm like, 'What the f--- is going on here? Chloë,

(From left) Taylor Schilling, Lyonne, and Madeline Brewer on *Orange Is the New Black*

PATRICK HARBRON/NETFLIX

I'm *so sorry* this happened.' Chloë was probably embarrassed and horrified. It's a real *Odd Couple* friendship, and I'm definitely Walter Matthau."

She has a surgery story even worse than Nicky's.

"On *Orange*, Nicky ODs and has heart surgery. Mine was less tidy. I was many years clean and I was going to a cardiologist to be responsible because I'd had an infection eight years prior when I was shooting drugs. So I experienced the horror of going into open-heart surgery stone-cold sober. Your brain starts sending you signals like you're in *The Andromeda Strain*. 'Run! They're trying to kill you!' It's a horror of a different variety, other than waking up in a hospital room post-OD, which was another one of my hobbies."

She thinks Hollywood's come a long way, baby.

"I remember [*Slums of Beverly Hills* director] Tamara Jenkins' battle with the studio about Vivian getting blood on the seat at the dinner table when she gets her period for the first time. They came to her with notes like 'Is this too female?' Moving from blood on the seat to a tampon sandwich [on *OITNB*]? We've made real progress in the women's movement in show business." ■

(From left) Alan Arkin, Lyonne, and Jessica Walter in *Slums of Beverly Hills*

LEONARD MYZNSKI

AN ENDORSEMENT FROM AMY

"Natasha's such a formidable actress and an honest person, and she has a wise and weary quality to her that I find interesting in a person as young as she is. I met her when I was 28 or 29, and I was doing a show with Kevin Corrigan, this failed Judd Apatow pilot, one of three that I was involved in. She was this fascinating creature. Then I saw her 10 years later after a lot had happened to her, and her talent is shining brighter than ever. I look forward to the chance to work with her because I think she's very special."

Tina & Amy Take Over EW

Amy's Pick

THE NEW GIRLS

LANE SAVAGE/COMEDY CENTRAL

What happens when two brainy women with a severe case of arrested development make a comedy show? It's called **BROAD CITY**, and it's leaping from the Web to a TV near you in January.

By **MELISSA MAERZ**

YOU KNOW YOU'VE really made it in comedy when your boobs have come in contact with Amy Poehler's boobs. Two years ago, Ilana Glazer and Abbi Jacobson, creators of the YouTube comedy series *Broad City*, were jogging through Manhattan, passing by your typical New Yorkers—a street musician, a clipboard-clutching petitioner, a slow-walking couple with their baby carriage—when they suddenly found themselves running alongside one of TV's most famous comedians. "This is going to be an awesome day!" Poehler told them, exchanging high fives—and requesting a somewhat awkward "titty bump" with both women. Tragically, Poehler was soon sidelined by an avalanche of oranges. (Long story.) But when Glazer and Jacobson ran ahead, Poehler called out to them from the sidewalk. "Never forget! We bumped boobs! And they can't take that away from us."

Okay, so maybe that didn't happen in real life. The scene actually played out in an episode of *Broad City*, which Glazer and Jacobson are currently adapting for Comedy Central. (It debuts Jan. 22 at 10:30 p.m.) To be fair, though, *Broad City* intentionally blurs the line between truth and fiction. Over tea at the Refinery Hotel in Manhattan, Glazer and Jacobson explain that they play "Ilana" and "Abbi," two ambitious young women who are always trying to score Lil Wayne tickets, cure their hangovers, and just survive their 20s in New York City. "They're exaggerated versions of ourselves," says Jacobson, 29, the straighter-haired and more serious-minded of the two. "I'm a little bit older than Ilana, and I'm so set in my ways that I need to be young again. And Ilana's character is the expediter of that."

Also, just like on the show, Poehler is their own personal, relentlessly upbeat cheerleader. Comedy Central signed Glazer and Jacobson based on Poehler's recommendation, and her imprimatur has helped the show lure guest stars including Janeane Garofalo, Hannibal Buress, Amy Sedaris, and Fred Armisen, who agreed to play a full-grown man who wears diapers

(From top) Jacobson, Glazer, and Amy Poehler in scenes from Comedy Central's *Broad City*

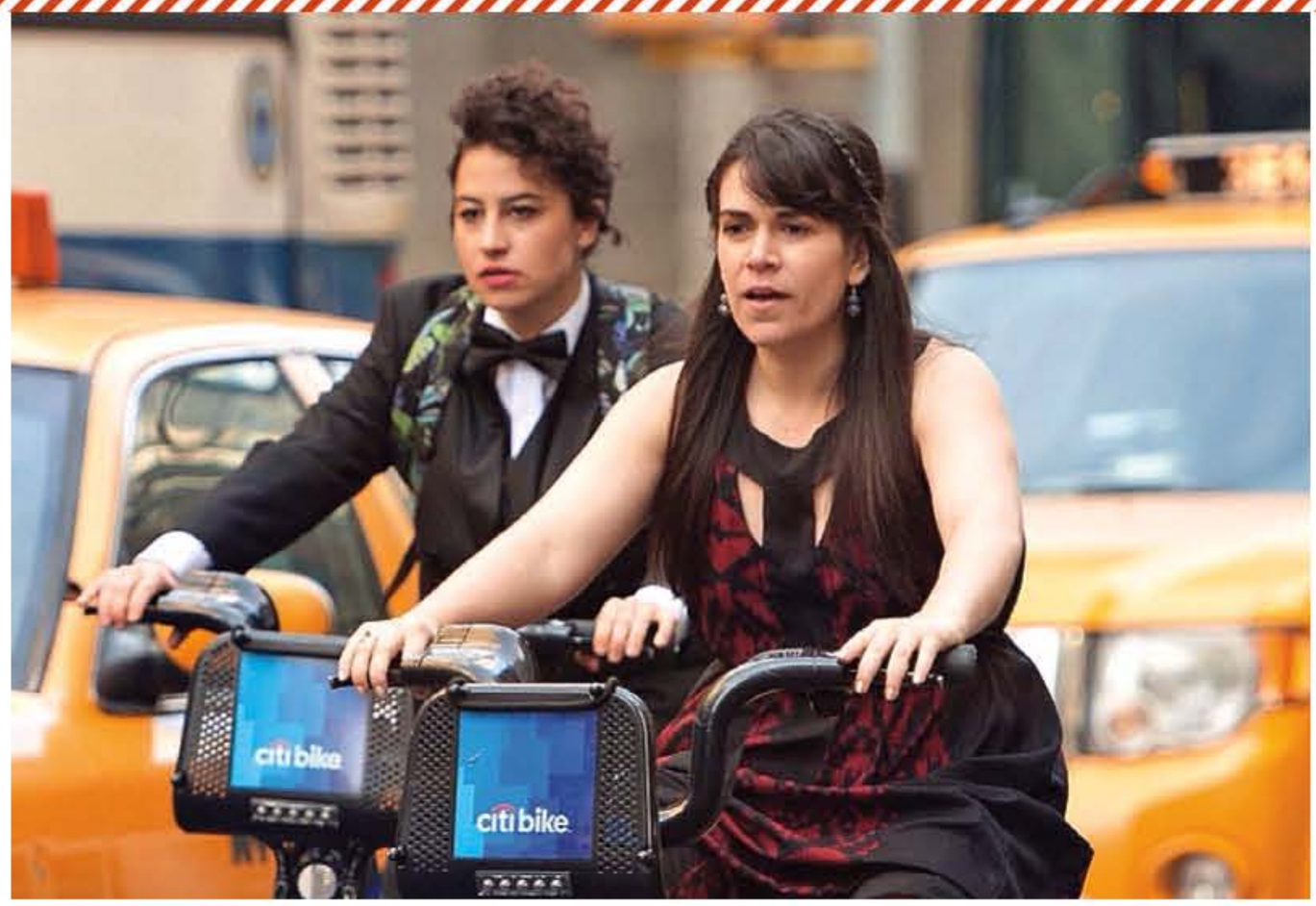
and talks like a baby. Considering that *Broad City* started with a grainy two-minute sketch about a homeless man, the idea that Glazer and Jacobson are making a show with big names and an actual budget still feels strange. "This industry is insane," insists Glazer, 26, the wilder, curlier-haired of the two. "There's a lot of bulls---. There's a lot of gross people..."

"Definitely put all of this in there," deadpans Jacobson, pointing to EW's tape recorder.

"But there's also a lot of amazing, golden-hearted people like Amy Poehler, where you're like, *Okay, it makes sense that you got where you are.*"

Long before they met Poehler, Glazer and Jacobson were living the struggling-actor cliché. They both worked boring office jobs, and a big chunk of their paychecks went to classes at the Upright Citizens Brigade, the improv and sketch-comedy group that Poehler cofounded. They auditioned for UCB's house team, the Harold, and were rejected—multiple times. "Our parents were worried," Jacobson admits. So in 2010 they started posting their own YouTube sketches under the name *Broad City*, writing and starring in clips that found them avoiding panhandlers, making awkward subway conversation, and using cute guys to get access to their washing machines. It quickly earned a cult following, with Poehler counting herself among their fans. After a UCB teacher connected all three women, Poehler agreed to make an appearance in the Web series' season 2 finale. Says the *Parks and Recreation* star, "They're

JACOBSON AND GLAZER: LINDA KALLERUS/COMEDY CENTRAL; POEHLER: COMEDY CENTRAL



Glazer and Jacobson

really liberated, sexy, unapologetically sexual women who also have very similar feelings and neuroses that I did at that age, and still do." And when Glazer and Jacobson screened the episode at a viewing party in 2011, future *Girls* creator Lena Dunham was one of the fans in attendance. ("They are the female Andy Kaufmans," Dunham tells EW.)

It was the kind of meeting that zeitgeists are made of. By the time *Girls* debuted in spring 2012 and became one of the most beloved (or be-hated) shows of the year, TV execs were already busy searching for more young, funny, urban, female "voice of a generation" shows to call their own. CBS had *2 Broke Girls*, Fox had *New Girl*, NBC started developing a sitcom based on the Tumblr blog F---! I'm in My Twenties!, and Comedy Central snapped up *Broad City*. "It's so cool that this wave is happening," Glazer says. "It's not a fad that women exist with accountable brains. It's a movement."

Poehler once said that she loves *Broad City* because it "reminds us that men aren't the only ones who are adolescent and adrift." And the show does feel like a girly twist on the arrested-development comedies that Judd Apatow has been making for years. Take the episode where Ilana smuggles marijuana on a flight by hiding it inside a part of her body where no airport security officer would dare to venture. "I did that once," she says proudly. "I was worried, but the scariest thing was that it was so safe! They were like, 'Hello, little white girl!' And I got on the plane." Or take the real-life debates that make their way into episodes, like the time Glazer and Jacobson challenged each other to name the grossest celebrities they'd be willing to hook up with.

"My legit one in real life is Michael Douglas," volunteers Jacobson, sipping her tea.

"That's not gross—he's gorgeous!" argues Glazer.

"He's so old, though!" says

ALLI GOLDSTEIN/COMEDY CENTRAL

Jacobson, making a face. "Also, Rob Kardashian. He has a 'dressy sock' line!" Glazer and Jacobson explode with laughter. "But you know what? I like socks!" Jacobson pulls up her pant leg, revealing polka dots underneath.

Dressy socks. Smuggled weed. This is the stuff that inspires *Broad City*'s best moments, real talk about totally surreal things. In future episodes, Glazer and Jacobson will poke fun at a Brooklyn vegan sandwich shop and the Chelsea art scene, but ultimately every episode is about two young women trying to make it in the city. "I lived in Brooklyn for four or five years," Glazer says, "and every time I was about to go over the bridge, I'd go to the [subway] window and say, 'I'm gonna show you, New York!' I wanted to make New York proud, straight up."

If New York isn't proud just yet, at least their parents are. These days, Glazer and Jacobson headline their own showcases at UCB. A recent night found Jacobson's father in the crowd, looking on happily while his daughter and Glazer chair-danced to Azealia Banks' raunchy hip-hop single "212." Later, ex–*SNL* writer Eric Slovin read a totally inappropriate children's book about the presidents, Glazer's brother Eliot sang a romantic Celine Dion song to a very confused dog—and the two former UCB rejects hosted the whole thing. "It's interesting, those Harold auditions were one of the most stressful things I've ever done in my life," Jacobson tells EW a few days later. "And I had repressed that. But recently my dad and I were talking about *Broad City*, and he was like, 'So, you're okay with not getting on a Harold team now?' And I was like, 'Yeah, Dad, I think I'm okay.'" ■

"IT'S NOT A FAD THAT WOMEN EXIST WITH ACCOUNTABLE BRAINS. IT'S A MOVEMENT."

ILANA GLAZER

AN ENDORSEMENT FROM AMY

"*Broad City* is [about] these two young, struggling New York girls who are trying to navigate the smallest things every day. Mailing a letter, picking up a package, going to Bed Bath & Beyond—whatever it is, just the small everyday things about New York, but it's constantly complicated and crazy. Abbi Jacobson and Ilana Glazer have real natural chemistry because they are such good friends. I'm always interested in true female friendships that you see on TV. I like their buddy-comedy attitude."

Tina & Amy Take Over EW

Tina's Pick

Paula Pell; (inset) with Tina Fey

PELL: DANA EDELSON/NBC; FEY AND PELL: ANDREW TOTH/PATRICKMCMULLAN.COM/SIPA USA

SATURDAY NIGHT LIVE'S SECRET WEAPON

PAULA PELL has been a writer on *SNL* since 1995, and now she's launching a Web series. How does she juggle it all? With therapy, dream jogging, and plenty of tweeting.

By **MANDI BIERLY**

TINA FEY CALLS HER "an unsung hero of *SNL*." Amy Poehler says she's always "the funniest person in the room." Now Paula Pell is starring with fellow *SNL* writer James Anderson on *Hudson Valley Ballers*, a Web series that's debuting Dec. 16 on Lorne Michaels' YouTube channel, Above Average, and polishing her feature script *The Nest*, which she penned as a starring vehicle for Fey. We caught up with Pell, 50, the Thursday before *SNL*'s Dec. 7 episode to see how she filled her very busy day.

6 a.m. Run seven miles in Central Park.

9:45 a.m. Wake from a dream.
Where I was running seven miles in Central Park. Very sweaty.

10:30 a.m. Shower, get dressed, eat.
I immediately spill ketchup on my new blouse and eat the rest of my breakfast in my bra and slacks. Keeping it sexy.

11:49 a.m. Tweet (@perlapell).
"I am directing a Barbie Vaudeville act and using peppermint sticks to pull them off stage."

Noon Phone therapy.
I cry some of my makeup off.

1 p.m. Go to rewrite at *SNL*.
First I coordinated nine of my neighbors and neighbors' kids going in to see One Direction rehearse. It was these children's dream in life.

3 p.m. Rewrite my Santa sketch.
I got a sketch in which Paul Rudd is Santa and he's lost 150 pounds and is kind of a dick now. During rewrites, it gets funnier and shorter. (That's what she said.)

4 p.m. Quick break.
I talk to the cinematographer about the Web series James and I just shot in the Hudson Valley, where I live. I am partially topless on my John

Deere mower in it. It's a draw.

5 p.m. Talk to EW.

I reflect on how boring I can be.

6 p.m. Back into rewrite.

I talk to props about getting a NordicTrack for Paul to walk on in the "skinny Santa" sketch.

8 p.m. Continue to rewrite last few sketches while watching *The Sound of Music Live!* on NBC.

I stand in front of the TV à la *Rocky Horror* and sing along with "How Do You Solve a Problem Like Maria?" (I played Mother Abbess in eighth grade.)

9 p.m. Watch new cuts of *Hudson Valley Ballers*.

So happy with them. I make plans to record music tomorrow.

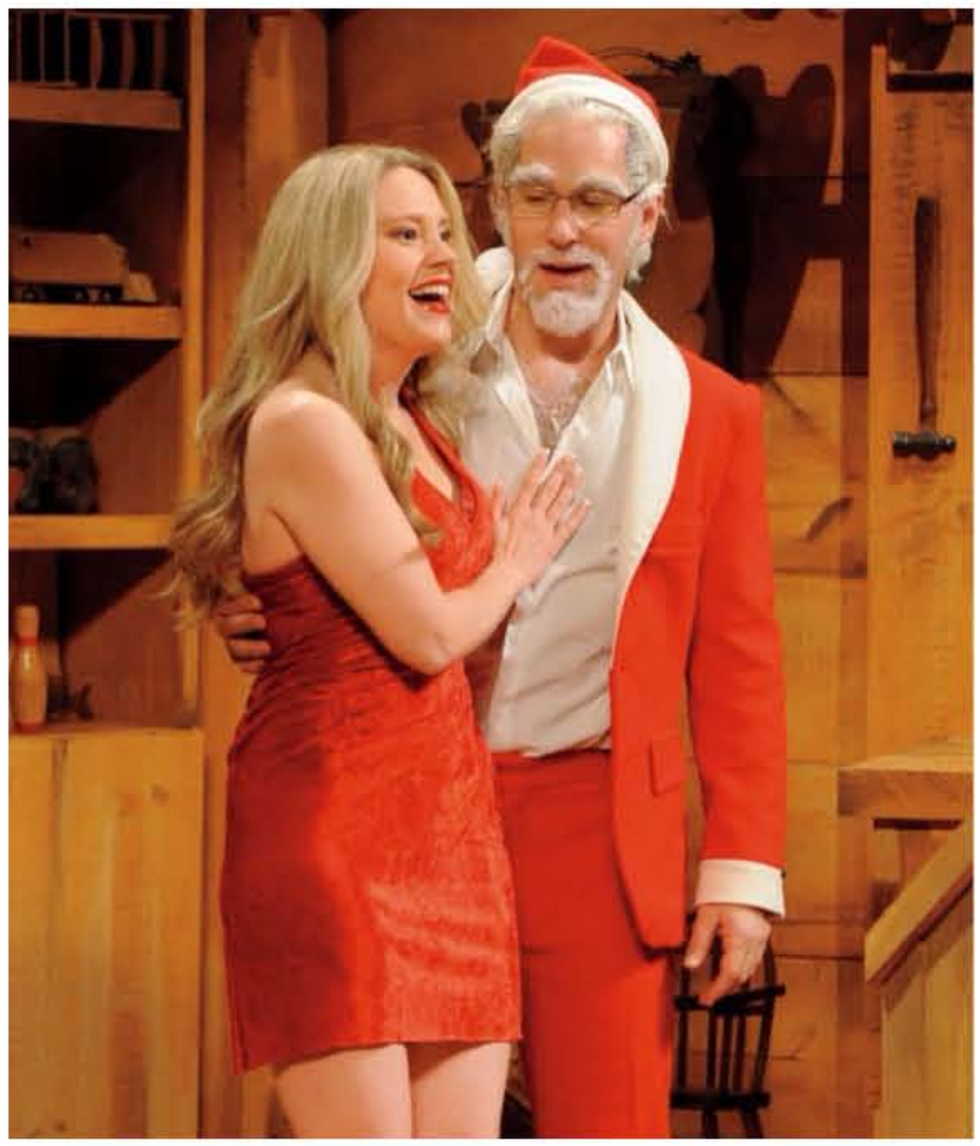
10 p.m. Finish rewriting Santa sketch while in bed.

11:55 p.m. Tweet holiday observation.

"I want to see a dinosaur lift its leg on the Rockefeller Center Christmas tree."

12:47 a.m. Final tweet before bedtime.

"I just tucked myself in and then finished chewing a squirreled blue cheese olive. Good night sweet world. You are a carousel of delights." ■



Kate McKinnon and Paul Rudd in the "skinny Santa" sketch

AN ENDORSEMENT FROM TINA

"Anything you liked from the late '90s/early 2000s on *SNL* was probably Paula. She was the Spartan cheerleaders, she was Bobbi and Marty the music teachers—she's just an endlessly funny joke machine. If I were in charge of Twitter and I gave out Twitter licenses, she's one of the few people I would permit to have one."

Will Ferrell and Cheri Oteri

MCKINNON AND RUDD: DANA EDELSON/NBC; FERRELL AND OTERI: NBCU PHOTOBANK

Movies

(From left) Christian Bale, Bradley Cooper, and Amy Adams

American Hustle

STARRING *Christian Bale, Amy Adams, Bradley Cooper, Jennifer Lawrence*

DIRECTED BY *David O. Russell*

R, 2 HRS., 18 MINS.

By Owen Gleiberman

FRANCOIS DUHAMEL

Jennifer Lawrence

Watching *American Hustle*, you never know what's coming next, and you can hardly wait to see it happen.

DAVID O. RUSSELL HAS BEEN directing movies for two decades, but it was only last year, in *Silver Linings Playbook*, that he broke through with his full, true filmmaking voice: madcap but grounded, working at a fever pitch of skewed passion. *American Hustle*, Russell's brilliant, swirling amphetamine high of a movie about deep-dish chicanery in the late 1970s, makes good on *Silver Linings*' promise. It's a film of jaw-dropping virtuosity and pleasure, one that leaves you revved, enthralled, tickled, moved, and amazed. It's as if the Scorsese of *GoodFellas* had been revived, full-throttle, only with a new subject: the hucksterism hiding in the shadows of middle-class America.

The central characters are a pair of con artists who are indefensible, and also irresistible. In the opening scene, Irving Rosenfeld (Christian Bale) plasters on his complex comb-over, and if we chuckle at the lowly kitschiness of his appearance, it also lets us know that Irving is a walking fraud. He's a pinky-ring-wearing shyster from the Bronx who owns a chain of dry cleaners but specializes in fleecing people; he operates a loan business that takes $5,000 down pay-

SCROLL

Critical Mass

A sampling of critics from across the country grade 10 current releases

	TY BURR, The Boston Globe	KAREN DURBIN, Elle	LISA KENNEDY, The Denver Post	MICK LASALLE, San Francisco Chronicle	WESLEY MORRIS, Grantland.com	CLAUDIA PUIG, USA Today	RENE RODRIGUEZ, The Miami Herald	JOSHUA ROTHKOPF, Time Out New York	BETSY SHARKEY, Los Angeles Times	ALYNDA WHEAT, People	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
THE BEST MAN HOLIDAY	—	C	C+	C+	B+	C	B–	—	C+	—	B–	B+	C+
CATCHING FIRE	B+	—	A–	B	B+	B–	B	B+	B+	A–	B	A–	B+
FROZEN	—	C–	B+	—	B–	A	A–	—	A	A–	B+	B+	B+
HOMEFRONT	—	—	—	B–	D	—	D	D	C–	B	B–	B+	C
INSIDE LLEWYN DAVIS	A–	C–	A–	B–	B+	B	A	A+	A	A–	A–	A–	B+
MANDELA: LONG WALK...	B	B	B	B	—	C+	—	—	B	B–	B–	B+	B
NEBRASKA	B+	B–	B+	B	A–	A	A–	A–	A	A–	B+	B	A–
OUT OF THE FURNACE	B–	B+	B+	C–	C–	B	B	B–	B–	—	A–	B	B–
PHILOMENA	A–	B	A–	B+	A–	B	B	A–	B+	A–	A–	B+	B+
THOR: THE DARK WORLD	C	B–	—	C	C–	C	C	—	C	B	B–	B+	C+

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

KERRY HAYES

Martin Freeman and John Callen

The Hobbit: The Desolation of Smaug

STARRING *Martin Freeman*
DIRECTED BY *Peter Jackson* **PG-13, 2 HRS., 41 MINS.**
By Owen Gleiberman

Even rote fantasy blockbusters can—and usually do—feature the showdown of good and evil. To conjure true *darkness*, however, is a trickier feat. Early on in *The Hobbit: The Desolation of Smaug*, Bilbo Baggins (Martin Freeman), having proved his mettle as a budding thief and honorary comrade to Thorin's band of dwarves, finds himself at the top of a tree in the forest of Mirkwood, where he spies an idyllic vista of autumn leaves. Then he drops into a huge, sticky web, and a pack of giant spiders attempt to eat him alive. These monster arachnids have a fearful presence, like something out of a nightmare devised by Ray Harryhausen.

SCROLL

FREEMAN AND KIRCHER: MARK POKORNY; LILLY AND BLOOM: JAMES FISHER

Emma Thompson and Tom Hanks

Saving Mr. Banks

STARRING *Emma Thompson, Tom Hanks*
DIRECTED BY *John Lee Hancock*
PG-13, 2 HRS.
By Chris Nashawaty

There's something a little incestuous about a studio making a movie about one of its greatest box office triumphs. But Disney's backstage drama about how its whimsical 1964 kids' classic *Mary Poppins* came to be is a delight. Have they sanded off some of Mouse House maestro Walt Disney's rougher edges and added a spoonful or two of sugar to help the medicine go down? Sure. But John Lee Hancock's film is a soul-stirring treat. Much of the credit has to go to Emma Thompson, who plays *Mary Poppins*' author, P.L. Travers—a humorless British battle-ax who keeps resisting Disney's siren call (and open checkbook) to sell the rights to her creation.

Just the thought of Hollywood getting its trivializing mitts on her beloved character is enough to send Travers into scowling fits of apoplexy—and Thompson

FRANCOIS DUHAMEL

gives a master class on playing the snippy sour lemon. It isn't just that Travers thinks so little of the movies. It's that her fictional umbrella-wielding governess means so much to her personally (we find out why through too-frequent flashbacks to her sad upbringing in rural Australia). Needing cash, she heads to Los Angeles, which she dismisses as smelling of "chlorine and sweat." There she comes face-to-face with Uncle Walt himself (Tom Hanks), a sunny born salesman peddling can-do optimism and Tinseltown fairy dust—a cocktail she's constitutionally immune to, which is saying something considering Hanks' twinkly-eyed charisma. Travers bullies the film's writer (Bradley Whitford) and the duo of composer brothers (B.J. Novak and Jason Schwartzman). For her, the Dream Factory is nothing short of a nightmare.

Disney's backstage drama about how its whimsical 1964 kids' classic *Mary Poppins* came to be is a delight.

Of course, we all know how the story ends—Julie Andrews' performance is too etched into our collective childhood not to. But the trick here is how perfectly Thompson and Hanks portray the gradual thaw in their characters' frosty alliance, empathizing with each other's equally miserable upbringings in a beautiful three-hankie scene late in the film. *Saving Mr. Banks* is a wholesomely square film about a wholesomely square film. But damned if its sugar doesn't go down like honey. **B+**

FILMS ON FILM

Hollywood loves making movies about making movies, and *Saving Mr. Banks* isn't the first to get it right. Our critics pick their all-time favorites.

1. SINGIN' IN THE RAIN *1952*
Not only one of the greatest Hollywood musicals but also a delicious tale of actors uneasily stepping out of the silent era.

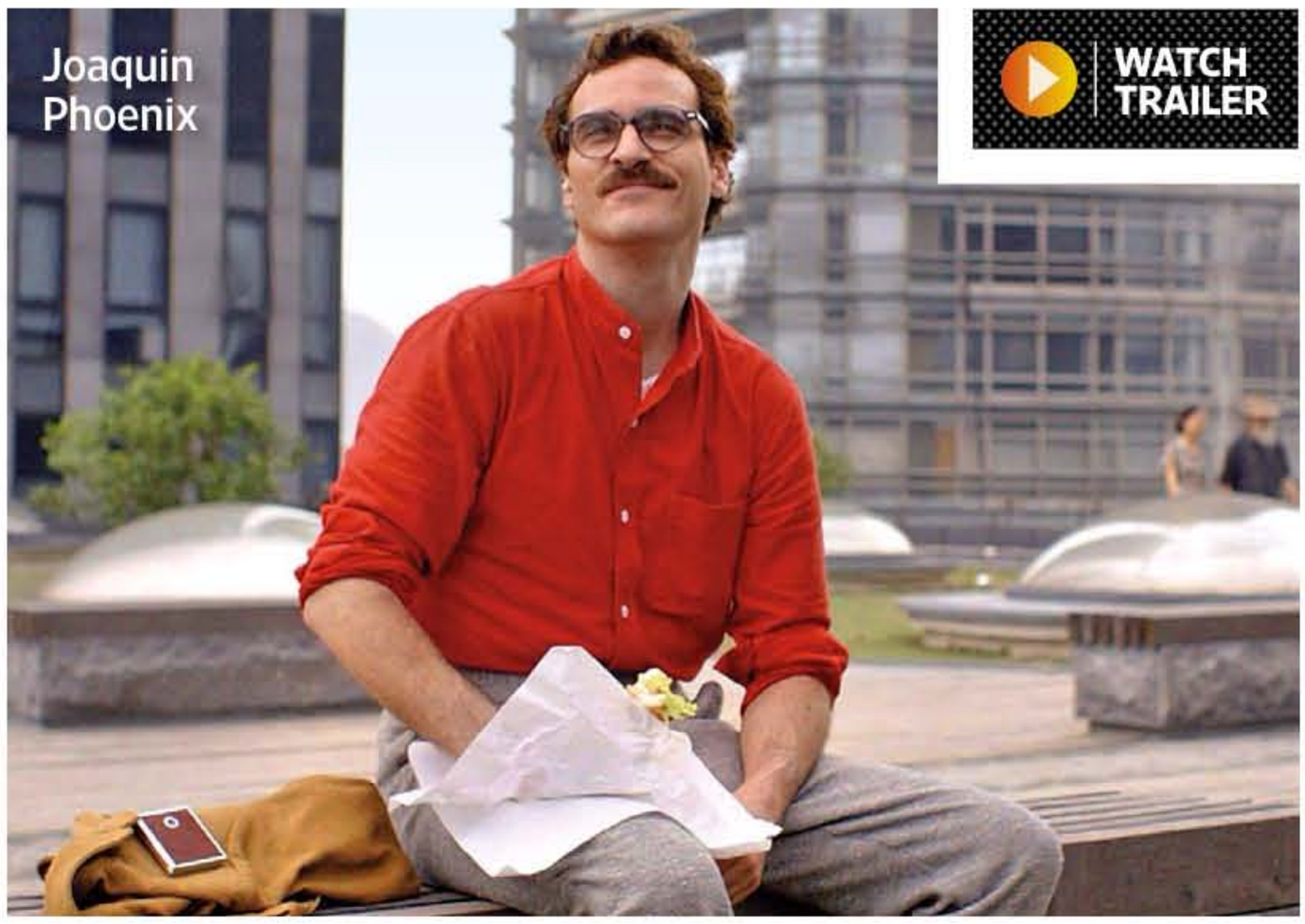
2. DAY FOR NIGHT *1973*
François Truffaut's classic bubbles over with affection for the *process* of cinema.

3. ED WOOD *1994*
A twisted love letter to the schlockiest director of all time.

4. THE PLAYER *1992*
Robert Altman's bedazzling, star-cameo-packed drama about what moviemaking has become in the age of corporate Hollywood.

5. BOOGIE NIGHTS *1997*
Paul Thomas Anderson's film about the rise and fall of an adult-film star nails the tacky sincerity of '70s porn.

SINGIN' IN THE RAIN: AFP/GETTY IMAGES; *ED WOOD*: BUENA VISTA/EVERETT COLLECTION; *BOOGIE NIGHTS*: G. LEFKOWITZ



Her

STARRING *Joaquin Phoenix, Scarlett Johansson*
DIRECTED BY *Spike Jonze*
R, 2 HRS., 5 MINS.
By Chris Nashawaty

We've all been there. You're having a conversation with someone when suddenly they become so engrossed in their smartphone that it's clear they'd rather be interacting with a device than you. Welcome to the future. Someday we won't have to deal with other people at all. That "someday" is the setting of Spike Jonze's sci-fi love story, *Her*. It's an indeterminate future where people dress in high-waisted trousers, wiseass videogame avatars sass us, and a flesh-and-blood romantic spark between two human beings is no longer the only path to intimacy.

Joaquin Phoenix stars as Theodore, a recently divorced loner who falls in love with his phone's latest operating system. That the OS, which he calls Samantha, has the sultry, pack-a-day voice of Scarlett Johansson only heightens the case for why a man might fall for a piece of software. Her soothing voice, awkward stabs at humor, and breathy, eager-to-please laugh are a balm for his wounded soul. She's a perfect 10 made from 1s and 0s. Jonze, the merry-prankster visionary behind *Being John Malkovich* and *Adaptation*, has once again crafted an idiosyncratic and cockeyed take on the world, giving us the odd sight of a man taking his cell phone on a date to the beach, cooing sweet nothings into its microphone. But the techno-romance isn't glitch-free, as Samantha starts showing signs of jealousy and worse. Jonze's satiric, brave-new-world premise is undeniably clever, but it's also a bit icy emotionally. He clearly has a lot on his mind about how seductive technology is and how much easier life would be if we could insulate ourselves from messy human emotions. But in the end, those ideas end up appealing to your head more than your heart. **B**

Oscar Isaac and Justin Timberlake in *Inside Llewyn Davis*

Elizabeth Banks and Josh Hutcherson in *The Hunger Games: Catching Fire*

Paul Walker in *Hours*

ALSO PLAYING

Frozen

PG, 1 HR., 42 MINS.

A squarely enchanting fairy tale about two princess sisters, with songs that have a full-throttle emotionalism. **B+** **—OWEN GLEIBERMAN**

Hours

PG-13, 1 HR., 36 MINS.

NEW RELEASE

The late Paul Walker taps into the desperate soul of a father racing to save his newborn daughter's life when Hurricane Katrina forces a hospital evacuation. *(Also available on VOD)* **B** **—CHRIS NASHAWATY**

The Hunger Games: Catching Fire

PG-13, 2 HRS., 26 MINS.

It has a darkly sustained verve, even if Katniss (Jennifer Lawrence) never does anything too brutal—or surprising. **B** **—OWEN GLEIBERMAN**

Inside Llewyn Davis

R, 1 HR., 45 MINS.

The Coen brothers' film about a musician (Oscar Isaac) in the Greenwich Village folk scene of 1961. The authenticity leaps off the screen, and if the movie is cynical, it is also indelible. **A–** **—OWEN GLEIBERMAN**

Liv & Ingmar

NOT RATED, 1 HR., 23 MINS.

NEW RELEASE

This documentary about Liv Ullmann and Ingmar Bergman's long love affair is bathed in a wistful, gauzy art-house

SCROLL

INSIDE LLEWYN DAVIS: ALISON ROSA; *THE HUNGER GAMES: CATCHING FIRE*: MURRAY CLOSE

The Chart

BOX OFFICE

1. Frozen

Disney's CG fairy tale climbed past *Catching Fire* in its second weekend, earning $31.6 million. With no animated competition for the rest of 2013, *Frozen* should continue to pull in family crowds through the holidays and slide right past a $250 million total.

The Top 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	FROZEN	$31.6	3,742	$8,449	–53	2	$134.3
2	THE HUNGER GAMES: CATCHING...	$26.2	4,163	$6,290	–65	3	$335.9
3	OUT OF THE FURNACE The bleak drama starring Christian Bale, Casey Affleck, Woody Harrelson, and Zoë Saldana couldn't generate much heat on opening weekend. Its anemic $2,485 per-theater average was echoed by audiences, who gave it a harsh C+ CinemaScore.	$5.2	2,101	$2,485	—	1	$5.2
4	THOR: THE DARK WORLD	$4.8	3,074	$1,565	–57	5	$193.7
5	DELIVERY MAN	$3.7	2,905	$1,288	–45	3	$24.8
6	HOMEFRONT	$3.4	2,570	$1,334	–50	2	$15.3
7	THE BOOK THIEF	$2.6	1,316	$1,995	–46	5	$12.0
8	THE BEST MAN HOLIDAY	$2.6	1,577	$1,655	–68	4	$67.2

SCROLL

© DISNEY

DVD&Streaming

What movies to own, rent, and stream this week **BY KEITH STASKIEWICZ**

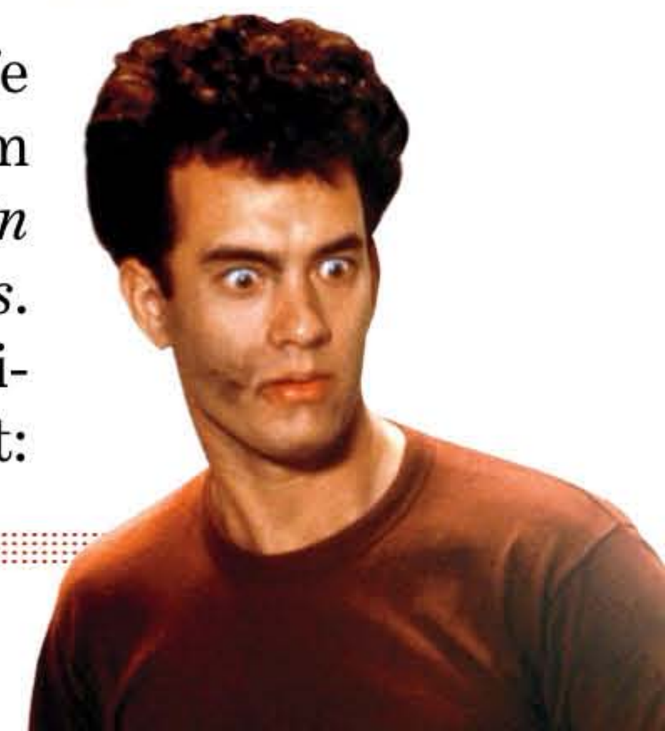
Big

BIG: 20TH CENTURY FOX/PHOTOFEST; THE MONEY PIT: UNIVERSAL/EVERETT COLLECTION

Hanks for the Memories

It's been 25 years since Tom Hanks' feet played "Chopsticks" in *Big*. A new Blu-ray release reminds us of the wacky guy we fell in love with.

GREAT COMEDIC performances are often criminally overlooked by the Academy Awards, which have a preference for wrenching portrayals of characters under extreme duress and canny impersonations of real-life figures. Or both, which Tom Hanks did this year with *Captain Phillips* and *Saving Mr. Banks*. But the actor's first Oscar nomination was far less of a sure bet:



The Money Pit

Splash

Bachelor Party

Big (1988, 1 hr., 44 mins., PG). The movie, which recently celebrated its 25th anniversary with a special-edition Blu-ray, is the best encapsulation of the lovably zany first act of Hanks' career. As a 12-year-old boy who wakes up in the body of a 30-year-old man, Hanks gives an effortlessly ingratiating performance that lets you see his inner child in every scene. Before he became the go-to guy to play decent men facing adversity—combining Jimmy Stewart's aw-phooey charm with Henry Fonda's purity of heart—Hanks was one of Hollywood's best comedy actors. Whether dealing with an amorous mermaid (*Splash*), accursed real estate (*The Money Pit*), or murderous neighbors (*The 'Burbs*), he was eminently watchable, pairing an Everyman's exasperation with the burbling hilarity of a less grating Robin Williams. Admittedly, it's a bit odd to see America's Nicest Guy watch porn and cavort with hookers in 1984's *Bachelor Party*, but even then he comes off like your favorite uncle. The new *Big* release is a perfect reminder of Hanks' early years. The **EXTRAS** include deleted scenes and commentary from co-writer Gary Ross, who took a turn for the serious himself, directing *Seabiscuit* and *The Hunger Games*. **A**

Elysium

ALSO AVAILABLE

ELYSIUM (2013, R) **Matt Damon, Jodie Foster, Sharlto Copley** A dying man on a dying Earth busts into space's most exclusive country club in this dystopian actioner. **B+**

KICK-ASS 2 (2013, R) **Aaron Taylor-Johnson, Chloë Grace Moretz** Hit-Girl & Co. return with plenty of blood but not nearly enough brain. **C**

THE LONE RANGER (2013, PG-13) **Johnny Depp, Armie Hammer** Depp tries a new take on Tonto in Gore Verbinski's big-budget Western. **C**

DESPICABLE ME 2 (2013, PG) **Steve Carell, Kristen Wiig** A despicable sequel that's as goofy as it is toothless. **C**

SCROLL

SPLASH: BUENA VISTA/EVERETT COLLECTION; *BACHELOR PARTY*: 20TH CENTURY FOX/EVERETT COLLECTION; *ELYSIUM*: STEPHANIE BLOMKAMP; *DON JON*: DANIEL MCFADDEN

TV

WWW.PDFMAGAZINES.ORG

Karl Urban and Michael Ealy

Almost Human

Mondays, 8 p.m.

FOX

By Dalton Ross

LIANE HENTSCHER/FOX

Urban and Ealy

LIANE HENTSCHER/FOX

At its core, *Almost Human* boils down to a show about a mismatched pair of cops—and the truth is, their chemistry is fantastic.

***ALMOST HUMAN* IS NOT** the first TV show to pair a human and an android as police-force partners. In fact, ABC somewhat bizarrely debuted two different projects with the exact same premise back in 1976: *Future Cop* and *Holmes & Yoyo*, the latter of which featured a robot that basically amounted to a dude with an oversize calculator strapped to his chest that would randomly malfunction, causing him to break into dance moves when he was fired at. Nor does *Almost Human* (which takes place in 2048) convey a particularly original vision of the future, with its neon, rain-soaked slums, which come off as a carbon copy of the look put forth by every other dystopian project since *Blade Runner* (yes, another android-related tale). There's also lots and lots of hand-swiping. You know, *Minority Report*-type gestures to move floating digital information to and fro, up and down. Man, does that look like a pain. Why does everyone in the future insist on turning the pursuit of knowledge into some sort of Mr. Miyagi training exercise?

The point is, there are plenty of reasons not to watch *Almost Human*. But the thing about the new Fox drama is that it gets the most impor-

SCROLL

TV Does the Robot

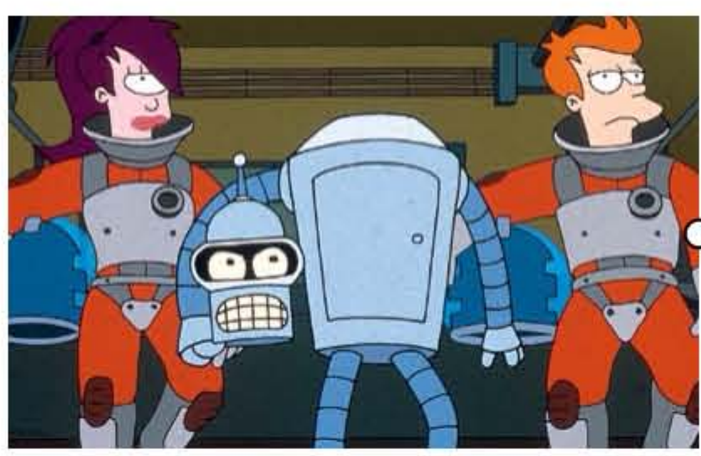
Almost Human's Dorian joins a long line of mechanical sidekicks that were built to serve their masters. Unfortunately, they didn't always succeed. Forthwith, a survey of droids and bots—from least to most helpful. **—RAY RAHMAN**

Data

The *Star Trek: The Next Generation* android possessed an impressive storage capacity of 800 quadrillion bits. So, like, *way* better than your iPhone.

The Robot

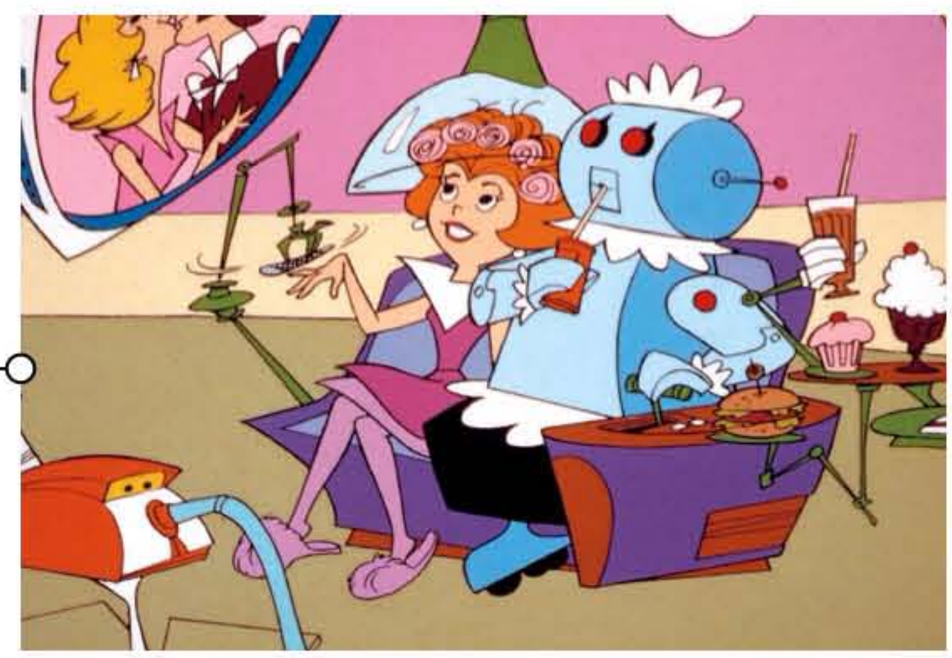
The *Lost in Space* bot's "Danger, Will Robinson!" warning was useful for Will Robinson, but any machine that "does not compute" so often needs an upgrade.



Bender

Sure, the *Futurama* tin man helped Fry & Co. get out of some nasty scrapes... but he was usually the one causing them in the first place.

MOST HELPFUL



Rosie

The Jetsons would've been lost without their maid. Further proof the family of the future isn't that different from the Crawleys of *Downton Abbey*.

Vicki

Sorry, *Small Wonder*. Passing off a robot as your 10-year-old kid is just creepy. (Even if her superhuman strength and intellect came in handy sometimes.)

LEAST HELPFUL

STAR TREK: THE NEXT GENERATION: PARAMOUNT TELEVISION/PHOTOFEST; *LOST IN SPACE, THE JETSONS, SMALL WONDER*: EVERETT COLLECTION (3); *FUTURAMA*: FUTURAMA TM AND © TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED.

James Purefoy (and beard) in the third episode, "Trust Me"

DAVID GIESBRECHT/FOX

Q&A

A Beard to Be Feared

Serial-killing Svengali Joe Carroll will have a new ally when Fox's *The Following* returns for season 2 on Jan. 19: namely, a thick, identity-concealing beard. Yep, the Edgar Allan Poe-loving professor is back, and more bristly than ever. EW talked with actor James Purefoy about his hair-raising transformation. —AMY WILKINSON

Do you have "beard growing" listed as a skill on your résumé? Because you should!

It certainly is a lustrous beard. I was going for *Duck Dynasty*, but they wouldn't let me go that far.

Whose idea was the beard?

I had been growing a beard for another job I did on the hiatus.... [Creator Kevin Williamson] saw the pictures of it and he liked it, and we needed to do a certain manner of disguise work for the early episodes.

So the facial hair is a cover-up, not a by-product of Joe being on the run and forgetting his razor?

[*Laughs*] It's very hard talking about *The Following* this season, especially the early episodes, because we don't want to give anything away. But yes, suffice it to say we do know that Joe is back for the new season. But in what form?

Tell me about your grooming regimen. Any special lotions or balms?

No, but the beard does like a conditioner, and it does like to be brushed. It was quite wild. It did have sort of a life of its own. It [had] to be trimmed every now and then, obvi-

SCROLL

EW.com's Spoiler Room *(ew.com/spoilerroom)* has the inside look at what's ahead on all of your favorite shows. This week, scoop on The CW's *Supernatural*, Fox's *Sleepy Hollow*, and more.

—SANDRA GONZALEZ

TAP EACH SPOILER TO READ MORE

SUPERNATURAL MOVES ON WITHOUT KEVIN TRAN

SLEEPY HOLLOW'S NEW RESIDENT

ANOTHER *HIMYM* MILESTONE

Supernatural Moves On Without Kevin Tran

Jensen Ackles and Jared Padalecki; (inset) Osric Chau

That Twitter gasp heard round the Web on Dec. 3 was the cry of *Supernatural* fans witnessing the demise of beloved nerdy prophet Kevin Tran (Osric Chau) during the midseason finale. How will Kevin's death affect the series when it returns on Jan. 14? "[Dean will] do anything to right what he considers one of the biggest mistakes he's ever made," says exec producer Jeremy Carver, referring to the fact that Dean (Jensen Ackles) unknowingly helped Kevin's murderer—angel Gadreel—possess Sam's (Jared Padalecki) body earlier in the season. Dean's desperation to track down Gadreel will lead him to make "alliances that he never thought he'd be forced to make," which will have "explosive consequences."

SUPERNATURAL: LIANE HENTSCHER/THE CW; CHAU: DIYAH PERA/THE CW; *SLEEPY HOLLOW*: BROWNIE HARRIS/FOX; *HOW I MET YOUR MOTHER*: CLIFF LIPSON/CBS

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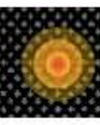


TAP EACH SPOILER TO READ MORE

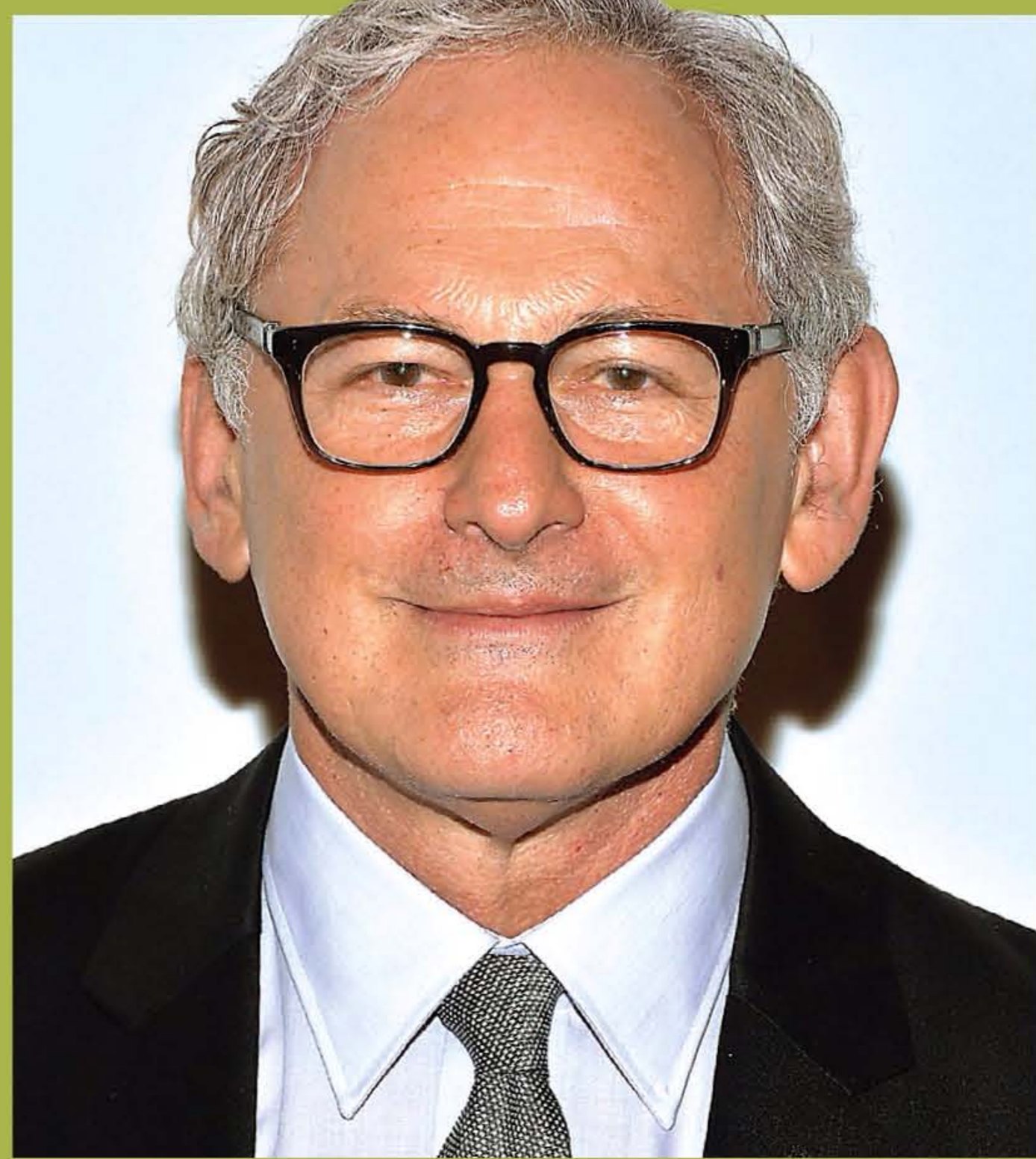
SUPERNATURAL **MOVES ON WITHOUT KEVIN TRAN**

SLEEPY HOLLOW'S **NEW RESIDENT**

ANOTHER *HIMYM* MILESTONE

Sleepy Hollow's New Resident

Victor Garber guests as Ichabod Crane's (Tom Mison) dad at the end of season 1. "One of the big questions is 'What happens to you and your family when you turn against your country and...change sides in a war?'" says exec producer Alex Kurtzman. "Are you also turning your back on your own family?"



SUPERNATURAL: LIANE HENTSCHER/THE CW; CHAU: DIYAH PERA/THE CW; *SLEEPY HOLLOW*: BROWNIE HARRIS/FOX; *HOW I MET YOUR MOTHER*: CLIFF LIPSON/CBS

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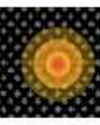
—SANDRA GONZALEZ



TAP EACH SPOILER TO READ MORE

SUPERNATURAL **MOVES ON WITHOUT KEVIN TRAN**

SLEEPY HOLLOW'S **NEW RESIDENT**

ANOTHER *HIMYM* MILESTONE

Another *HIMYM* Milestone

Thanks to the time-twisting ways of *How I Met Your Mother*, we've already watched Ted (Josh Radnor) propose to the Mother (Cristin Milioti), but that's not the last milestone we'll see, co-creator Craig Thomas says. "'Unpause' [airing Jan. 20] contains a pretty wonderful one," he teases.

SUPERNATURAL: LIANE HENTSCHER/THE CW; CHAU: DIYAH PERA/THE CW; *SLEEPY HOLLOW*: BROWNIE HARRIS/FOX; *HOW I MET YOUR MOTHER*: CLIFF LIPSON/CBS

DEC. 16–22

What to Watch

A day-to-day guide to notable programs* **BY JESSICA SHAW**

MUST WATCH OF THE WEEK

(From left) CeeLo Green, Adam Levine, Christina Aguilera, and Blake Shelton

MARK SELIGER/NBC

The Voice

TUESDAY, DEC. 17 | 9–11PM | NBC

SEASON FINALE After weeks of chair turns, CeeLo Green onesies, and musical choices ranging from sacred diva ground to *The Jeffersons*' theme song, three singers will (voice-)box it out for America's crowning vote in the two-night, live finale episodes. Tonight the finalists will each sing a song specifically written for them by OneRepublic's Ryan Tedder, who's served as an adviser this season, and host Carson Daly will announce the winner. After the shocker of indie-rock crooner Matthew Schuler's elimination before the semifinals, the competition is anybody's game. And since the show is live, expect some special performances by alums and boldfaced names. Will Blake Shelton finally take Christina Aguilera fishing? Will we see a harried Carson finally implode if the show goes over by two minutes? **—JENNIFER ARELLANO**

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TAP EACH DAY FOR PROGRAMS

What to Watch

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

DECEMBER 16

(From left) Anna Faris, French Stewart, and Allison Janney

DARREN MICHAELS/CBS

9:30–10PM
Mom
CBS

Christy (Anna Faris) is forced to intervene after Bonnie (Allison Janney) sets her sights on lewd restaurant chef Rudy (French Stewart). The cringeworthy sexual innuendo during Bonnie and Rudy's dirty dinner date is a bit hard to stomach, and the episode is slightly lacking in the barbs and bawdy banter that have come to define Chuck Lorre's latest. We'd suggest a little more Christy and a whole lot less Rudy. But like the saying goes, don't let one bad confit ruin the whole charcuterie board. **B–** —MARC SNETIKER

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

What to Watch

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

DECEMBER 17

Saul Rubinek and Michael Emerson

10:01–11PM
Person of Interest
CBS

The techno-vigilante thriller leaves its heroes hanging in places both interesting and not so much as season 3 reaches its midway point. Reese (Jim Caviezel), reeling from Carter's death, boozes. Snoozer. Equally rattled Finch (Michael Emerson) is reactivated by a brainiac (Saul Rubinek) with a brain tumor and Camryn Manheim for a wife. This plot is better, if buggy: Doesn't anyone in said brainiac's hospital notice the bloody cloak-and-dagger going down?! Some revelations redeem a mostly flat hour that finds *POI* in transition, either idling or setting up new story lines. **C+** —JEFF JENSEN

GIOVANNI RUFINO/WARNER BROS. ENTERTAINMENT INC.

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TAP EACH DAY FOR PROGRAMS

What to Watch

DECEMBER 18

8–9PM; 10–11PM
A Home for the Holidays With Celine Dion
Michael Bublé's 3rd Annual Christmas Special
CBS; NBC
Your parents' favorite crooning Canadians are at it again! Celine Dion and Michael Bublé are putting on their 15th and 3rd annual holiday specials, respectively—and with just an hour in between to recover from all the cheer. Dion's *Holidays* promises to feature inspirational stories celebrating the joys of adoption, but consider me ragingly disappointed if it doesn't include at least a smidge of glitter. Bublé's *Christmas* might just win this Battle of the Specials, though; he's calling in the big guns: Mary J. Blige, Mariah Carey, and Cookie Monster. Me want Christmas! —**JODI WALKER**

Michael Bublé and Celine Dion

8–10PM
The iHeartRadio Jingle Ball 2013
The CW
Miley Cyrus, Robin Thicke, Selena Gomez, Pitbull, Macklemore & Ryan Lewis, Fifth Harmony, Ariana Grande, and more perform for two seconds apiece during this concert special.

8–10PM
The Sing-Off
NBC
Movie-song night! Please, can no hearts go on?

Wawa + Waaaa!

9:30–11PM
Barbara Walters Presents: The 10 Most Fascinating People of the Year
ABC
Do you think Pope Francis is secretly excited to be alongside Miley Cyrus?

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

BUBLE: FRANZISKA KRUG/GETTY IMAGES; DION: LARRY BUSACCA/GETTY IMAGES FOR COLUMBIA RECORDS; WALTERS: JOHN LAMPARSKI/WIREIMAGE.COM

TAP EACH DAY FOR PROGRAMS

What to Watch

MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY

DECEMBER 19

Chumlee Russell and Corey Harrison

10–11PM
Pawn Stars
History

Ever receive an especially depressing Christmas card in the mail and think to yourself, "I must see how this got made"? Then (a) you're weird, and (b) this is the holiday special for you. The Las Vegas pawnshop staff gets swept into a company Christmas-card contest that has Chumlee, Corey, and the rest of the crew—plus the *Counting Cars* gang—going head-to-head in a low-stakes battle. Art appraiser Brett Maly presides as judge, critiquing the entries on things like composition and use of perspective, and he even compares one card to an Ansel Adams. We're thinking Pugsley Addams is more like it. **C+** —RAY RAHMAN

HISTORY

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TAP EACH DAY FOR PROGRAMS

What to Watch

DECEMBER 20

9–10PM
Nikita
The CW

The spy thriller holds nothing back in its penultimate episode, and that's saying something for a show that's regularly featured a scantily clad Nikita (Maggie Q) punching, shooting, and high-kicking her enemies. In the neat setup for the series finale, Nikita is seemingly safe at a U.S. military base, but her picture-perfect ending shatters when Amanda (Melinda Clarke) resurfaces. The bloody hour sees heart-pounding action (including a fight at the shady Club Besson—wink), steamy romantic sequences, and, most devastatingly, the death of a member of Nikita's team. In other words, it's right on target.
A– —SHIRLEY LI

Maggie Q

THE CW

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TAP EACH DAY FOR PROGRAMS

What to Watch

DECEMBER 21

11:30PM–1AM
Saturday Night Live
NBC
The best reason to postpone holiday travel for one more day: this guy, near right. You can't risk being away from a TV when Justin Timberlake and Jimmy Fallon double-team on the final *SNL* of 2013.

Justin Timberlake

Jimmy Fallon

9–9:30AM
Home Made Simple on OWN
OWN
Soleil Moon Frye turns glass bottles into a light fixture. So handy, Punky!

Nigella Lawson

10:30–11AM
Nigellissima
Cooking
Nigella Lawson hosts an Italian-inspired dinner party with pork loin stuffed with Parma ham, spelt spaghetti, sambuca kisses, and a voodoo doll of Charles Saatchi.

TIMBERLAKE: JASON LAVERIS/FILMMAGIC.COM; FALLON: MARK SELIGER/NBC

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

What to Watch

DECEMBER 22

10:30–11PM

Ja'mie: Private School Girl

HBO

Mean girl Ja'mie King (Chris Lilley) is TV's most loathsome teenager since Joffrey on *Game of Thrones*. Although her gleeful crassness, racist Instagramming, and insistence on making the word "quiche" happen are a great satire of adolescent girlhood, it's sometimes hard to differentiate between a cruel character and a cruel show. So it's a relief that Ja'mie may soon get her comeuppance. When sexy footage of her singing the school song topless goes viral, she ends up on the brink of suspension. Finally the show gets a chance to prove that she's not so "quiche" after all.

B —MELISSA MAERZ

Chris Lilley (center)

BEN TIMONY/HBO

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

Music

R. Kelly: *Black* velvet if you please

KELLY: RANDEE ST. NICHOLAS

R. Kelly

Black Panties

R&B (RCA)

By Nick Catucci

TAP THE AUDIO ICON TO HEAR SAMPLE

HE'S A KING in the R&B world. But in the indie bubble, R. Kelly is often treated like a jester—even fans of his "Trapped in the Closet" song cycle still question his self-awareness, and when his grocery list (dino-shaped chicken nuggets, Go-Gurts, etc.) leaked online in September, condescending, faintly racist jokes swarmed social media. This year, though, he used that fascination to his advantage, performing his '94 smash "Bump N' Grind" with Phoenix at Coachella, headlining Bonnaroo and the Pitchfork Music Festival, and galvanizing the art-enervated Lady Gaga on *SNL* and the American Music Awards by bringing freaky fun to their hit "Do What U Want."

R. Kelly

RANDEE ST. NICHOLAS

Black Panties won't humanize the man for anyone who prefers a caricature. But his 12th album, a return to wafting sex jams after two soulful dance discs, also provides less of the Kelly we love: the tireless entertainer-as-lover and suavely esoteric devotee of churchy theatrics, inspirational-poster slogans, Chicago stepping music, and extreme wordplay.

At 46, Kells still goes for broke. The virtues of prayer, marriage proposals, and pleasure-giving seamlessly combine when he sighs, "I wanna go down on my knees" on "Marry the P---y," while "Shut Up" spreads gospel to haters. Yet he's less joyous—listless when he'd normally be questing for uplift. Little chemistry bubbles up with guests like Kelly Rowland and Ludacris. Not even 2 Chainz can brighten the somber (if self-assured) "My Story." Of course, it *is* R. Kelly's story. He just sounds wearier explaining it these days. **B**

BEST TRACKS

GENIUS
A sly, glossy come-on

THROW THIS MONEY ON YOU
A fervent strip-club anthem

SAMPLING COURTESY OF ITUNES

Into the *Light*: the Velvet Underground circa 1969

VELVET UNDERGROUND: © LYNN GOLDSMITH/CORBIS

AWESOME REISSUE

An Underground Classic

A look at one of Lou Reed's final projects: a deluxe three-disc reissue of the Velvet Underground's seminal *White Light/White Heat*. **—RAY RAHMAN**

On Jan. 30, 1968—nearly 10 months ahead of the Beatles' White Album—the Velvet Underground unleashed the original "black album." Literally sheathed in darkness, the downtown radicals' *White Light/White Heat* is the blistering, unfettered document that obliterated the boring old rules of rock; the late Lou Reed famously called it "the Statue of Liberty of punk." But even the best monuments undergo renovations. So Reed and fellow VU founder John Cale worked together one last time on an expanded edition of their prickly masterpiece. For connoisseurs and the curious alike, *White Light/White Heat: 45th Anniversary Super Deluxe Edition* (out now) is loaded with goods—both the original stereo and mono versions of the album are here, plus fresh mixes, unreleased songs, and the bootleg gem *Live at the Gymnasium*.

And while not all the new stuff is mind-altering, it's at least eye-opening. There's an early, jaunty version of "Beginning to See the Light" from Cale's final studio session with the band, an instrumental take on the notoriously wordy Cale narrative "The Gift," and rare versions of "I'm Not a Young Man Anymore" and "Guess I'm Falling in Love." The crown jewel may be an even longer and more clamorous live "Sister Ray," clocking in at a thrillingly chaotic 19 minutes. (You're welcome, noiseniks!)

The packaging too is crammed with bonuses: Lengthy liner notes include an erudite essay from *Rolling Stone*'s David Fricke, reproductions of concert posters, and little-seen scene photos. Taken together, it's as definitive a testament as there can be to a band whose *Heat* feels as searing now as it did nearly half a century ago.

Garth Brooks by the Numbers

The country king just announced a 2014 world tour. History tells us it's gonna be big. —GRADY SMITH

166,000

COPIES OF BROOKS' NEW SIX-DISC BOX SET, **BLAME IT ALL ON MY ROOTS**, SOLD OVER THANKSGIVING WEEKEND. THAT'S NEARLY 1 MILLION INDIVIDUAL CDS.

44 artists he covers on the box set, including

Patsy Cline

Elton John

Otis Redding

Gladys Knight

Stevie Wonder

Rod Stewart

128 MILLION

total certified albums sold

SCROLL

BROOKS: MARIO ANZUONI/LANDOV; CLINE: GAB ARCHIVE/REDFERNS; JOHN: TERRY O'NEILL/GETTY IMAGES; REDDING: CA/REDFERNS; KNIGHT: JULIAN WASSER/GETTY IMAGES; WONDER: CHRIS WALTER/WIREIMAGE.COM; STEWART: DAVID MONTGOMERY/GETTY IMAGES

Garth Brooks by the Numbers

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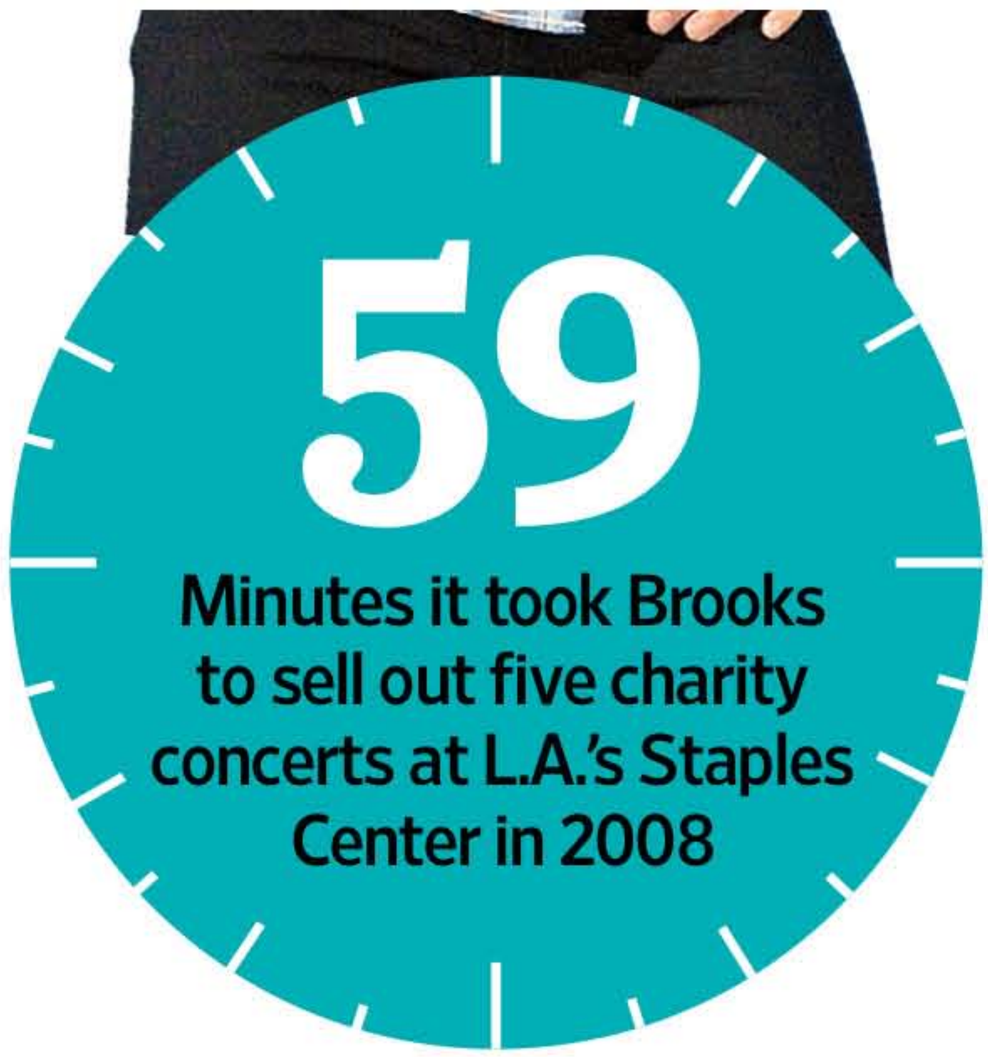


59

Minutes it took Brooks to sell out five charity concerts at L.A.'s Staples Center in 2008

2 Professional baseball teams Brooks signed with in 1999 and 2000, respectively. (He didn't make it past spring training, alas.)

8.7

Millions who watched his two-hour TV special *Garth Brooks, Live From Las Vegas* on Nov. 29

SCROLL

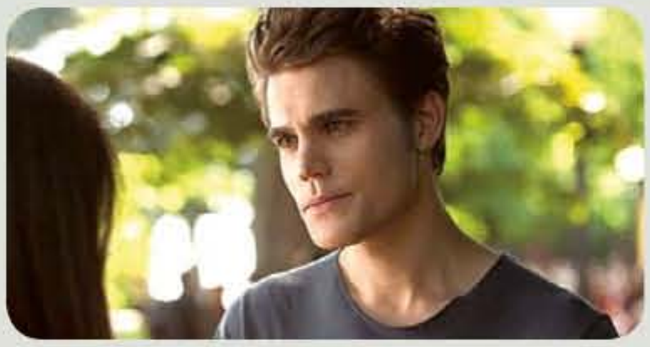
BROOKS: MARIO ANZUONI/LANDOV; CLINE: GAB ARCHIVE/REDFERNS; JOHN: TERRY O'NEILL/GETTY IMAGES; REDDING: CA/REDFERNS; KNIGHT: JULIAN WASSER/GETTY IMAGES; WONDER: CHRIS WALTER/WIREIMAGE.COM; STEWART: DAVID MONTGOMERY/GETTY IMAGES

TAP THE AUDIO ICON TO HEAR SAMPLE

WHAT'S THE SONG?

TV Jukebox

EW SCOPES OUT THE BEST MUSICAL MOMENTS FROM RECENT EPISODES OF YOUR FAVORITE SHOWS. —LANFORD BEARD



THE VAMPIRE DIARIES

The Song "My Superman," Santigold

The Scene Stefan (Paul Wesley) rescued a suicidal Katherine (Nina Dobrev) on Nov. 28, and she returned the favor on Dec. 5: Santigold's sultry savior anthem played over a make-out session between the sulky vamp and the now-mortal doppelgänger.

THE MINDY PROJECT

The Song "Try Again," Aaliyah

The Scene Chris Messina's got moves! With his Secret Santa gift for Mindy (Mindy Kaling) in the Dec. 3 ep, Danny (Messina) showed off his R&B bona fides—and made up for Dr. L.'s own botched attempt at "Santa Baby" during a disappointing office holiday party.

SONS OF ANARCHY

The Song "Day Is Gone," Noah Gundersen

The Scene Jamey Johnson's eerie cover of "You Are My Sunshine"—featured in the Dec. 3 ep—served as a portent of the pitch-dark Dec. 10 finale, in which (no DVR spoilers!) the spare, unsentimental voice of Seattle folkie Gundersen punctuated one of the series' most emotional scenes.

THE BLACKLIST

The Song "Pendulum," Pearl Jam

The Scene Eddie Vedder's plaintive lyrics ("Understand what we don't know/This might pass, this might last...") echoed Lizzie's (Megan Boone) doubts about her bio-dad's identity when Red (James Spader) left her hanging—or should we say swinging?—at the end of Dec. 2's midseason finale.

THE GOLDBERGS

The Song "The Touch," Stan Bush

The Scene Bush's deliciously '80s *Transformers* track underscored a scene of family togetherness between Barry (Troy Gentile) and his parents on Dec. 10. Later, Pat Benatar's less obscure "Hit Me With Your Best Shot" soundtracked the brother-sister talents of Barry and Erica (Hayley Orrantia).

MASTERS OF SEX

The Song "You Don't Know Me," Lizzy Caplan

The Scene The Dec. 1 ep used Sammy Salvo's 1961 A-bomb lament "A Mushroom Cloud" to reflect the characters' imploding lives; a week later, Virginia Johnson (Caplan) put her lounge-singer skills to use, delivering her take on Ray Charles' bluesy version of the classic piano ballad.

THE VAMPIRE DIARIES: ANNETTE BROWN/THE CW; *SONS OF ANARCHY*: MICHAEL BECKER/FX; *THE GOLDBERGS*: DANNY FELD/ABC; *MASTERS OF SEX*: MICHAEL DESMOND/SHOWTIME

SAMPLING COURTESY OF ITUNES

ALSO AVAILABLE

ALBUMS

CHILDISH GAMBINO
Because the Internet Now that *Community* star/part-time rapper Donald Glover has earned a permanent pass to legitimate hip-hop's infinity pool, his second studio album finds him shedding his cred-seeking Speedo and doing trick dives into the deep end of his psyche. Only the occasional clearheaded gulps of oxygen—like the creepy-funky "No Exit"—keep *Internet* from drowning in a harrowing sea of personal insecurities. **B–**
—KYLE ANDERSON

ZAC BROWN BAND
The Grohl Sessions Vol. 1
Brown has always had the soul (and the beard) of a guy who rocks harder than his albums have suggested. Which is why Foo Fighters mastermind Dave Grohl—who produces here—can bestow headbanging muscle and arena-size scope on this four-track EP without belying Brown's bluesy, twangy roots. **B+** **—KYLE ANDERSON**

JAKE OWEN Days of Gold
Modern country albums don't get much more derivative than this. Owen, one of Nashville's more reliable young hitmakers, goes for the sunny party vibe with songs like "Beachin'," "Tall Glass of Something," and "Tipsy," but there's little that's joyous about this collection of cliché-laden songs, none of which he wrote. At a certain point, all the blue skies, blue jeans, babes, bros, and brews just start to sound like...*blah blah blah*. **C+** **—GRADY SMITH**

Zac Brown Band

GLOVER: ALBERTO E. RODRIGUEZ/GETTY IMAGES; BROWN: TIM MOSENFELDER/GETTY IMAGES; PERRY: RICHIE BUXO/SPLASH NEWS

WHO'S PLAYING
ON LATE-NIGHT & TALK SHOWS

Katy Perry

SATURDAY DEC 14

Saturday Night Live
KINGS OF LEON

MONDAY DEC 16

Late Show With David Letterman
CHRIS CORNELL WITH JOY WILLIAMS

THURSDAY DEC 19

The Arsenio Hall Show
CHANCE THE RAPPER

FRIDAY DEC 20

The Ellen DeGeneres Show
KATY PERRY

The Tonight Show With Jay Leno
LEONA LEWIS

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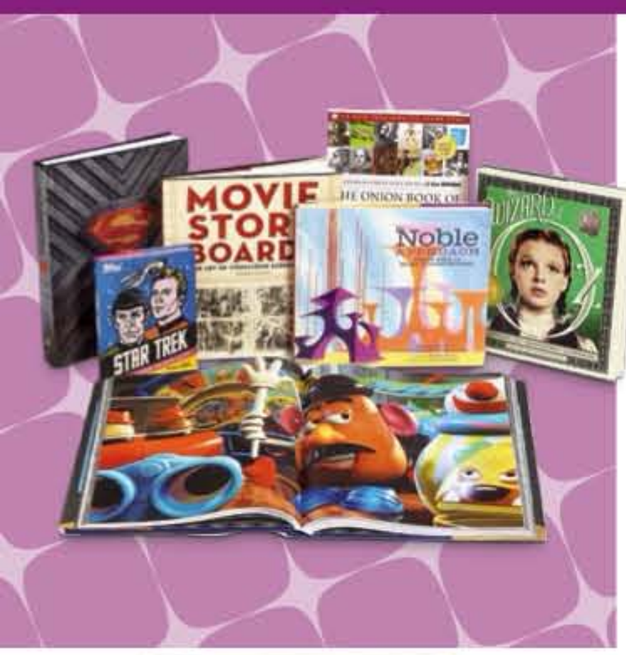
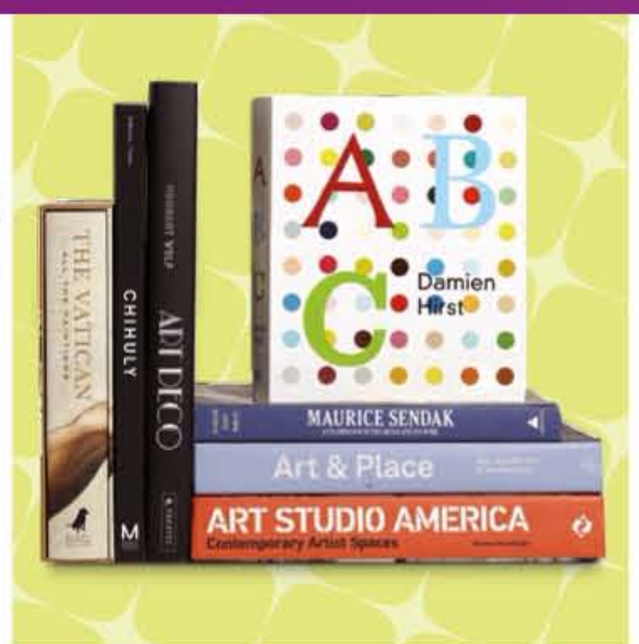
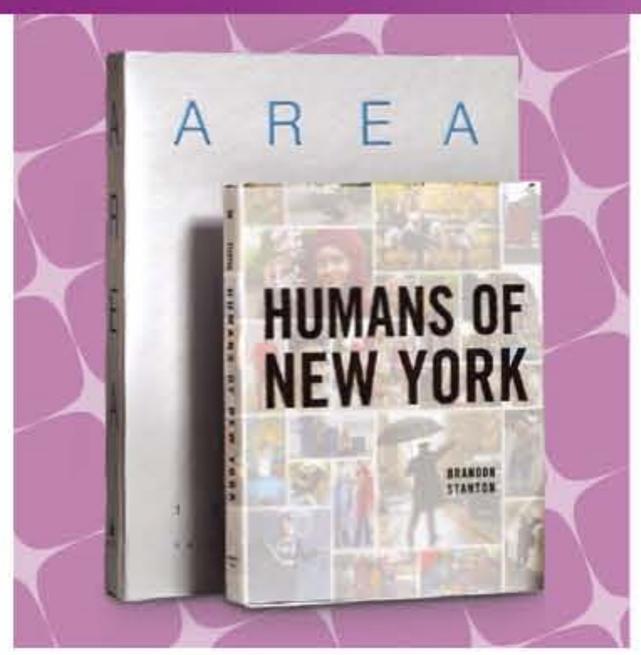
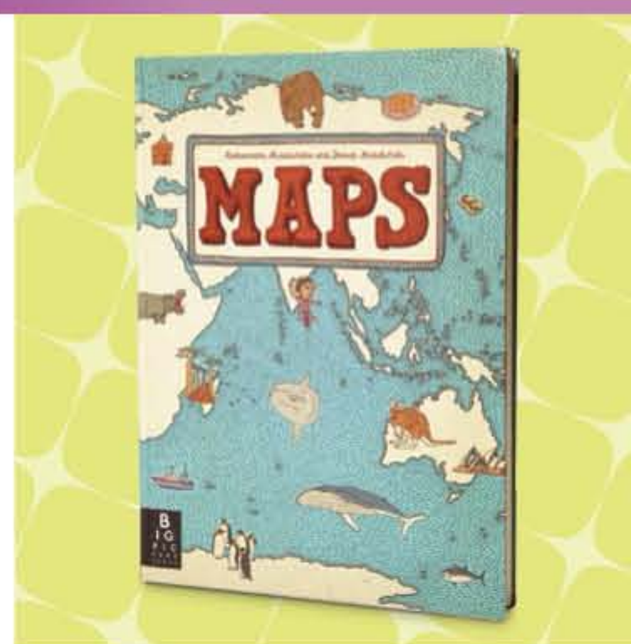
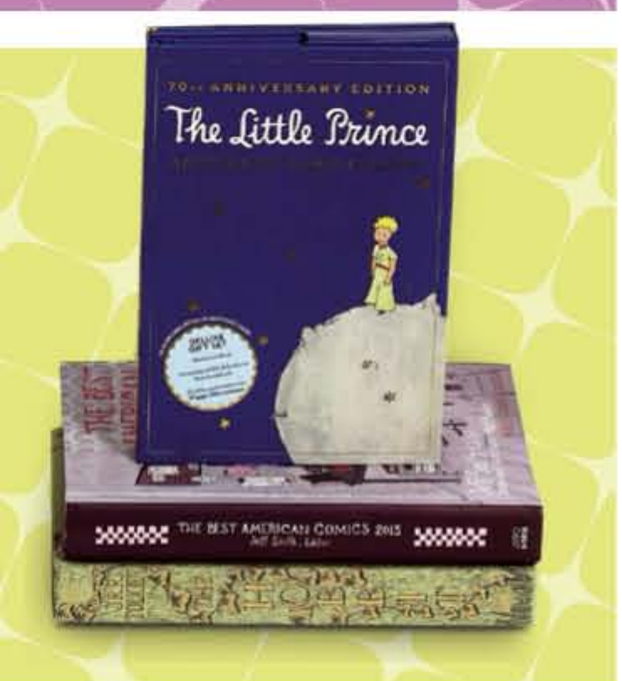
Books

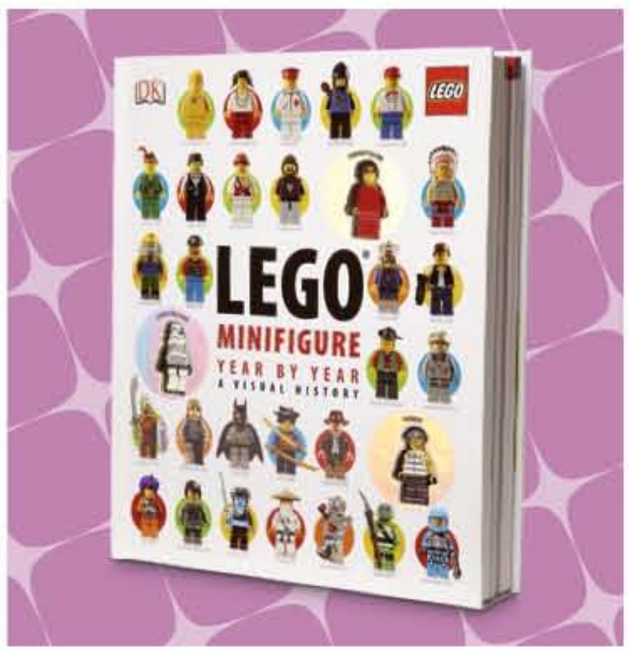


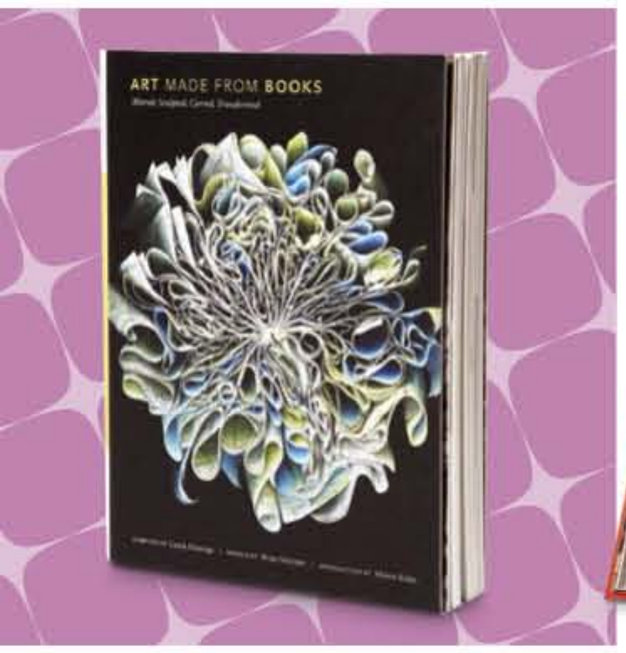


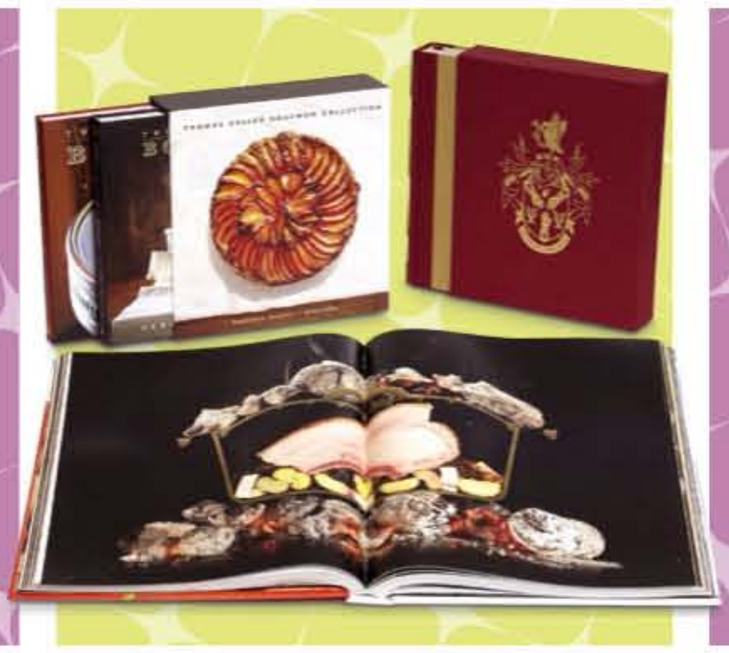


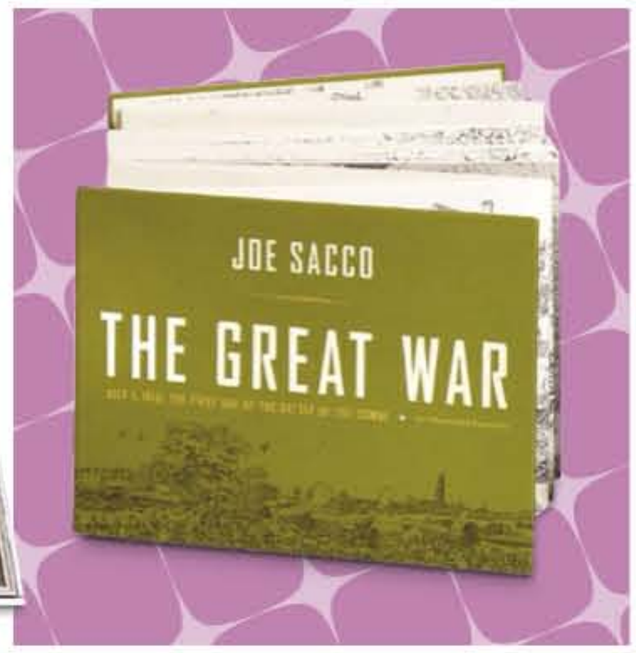


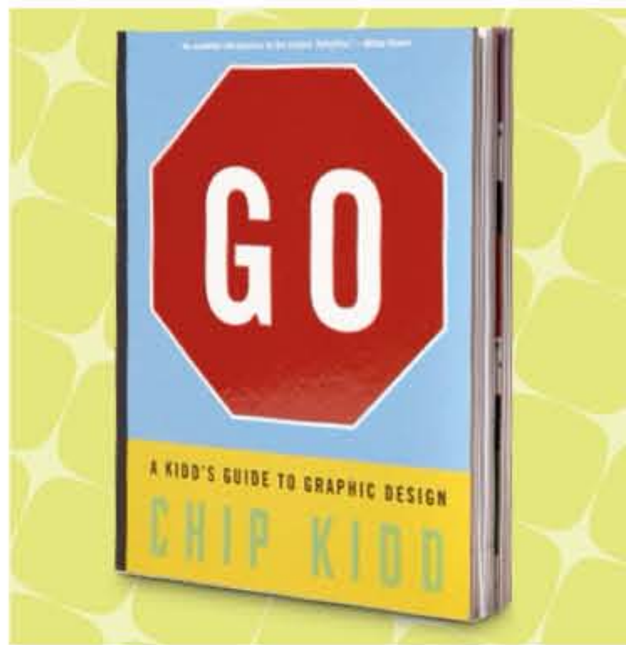












GIFT WATCH

'Tis the Season

We've found luxe coffee-table photo collections, illustrated novels, and sumptuous histories for this year's batch of holiday gift books

Photographs by **PHILIP FRIEDMAN**

TAP EACH URL TO BUY

POP CULTURE

The CG Story
Christopher Finch
(bn.com, $56)
Finch traces computer-generated imagery from Lucas and Spielberg to the Pixar revolution and beyond.

Movie Storyboards
Fionnuala Halligan
(amazon.com, $31)
This collection of sketches celebrates the artists whose early illustrations helped turn the dreams of visionaries like Hitchcock and Kubrick into reality.

The Noble Approach
Tod Polson
(amazon.com, $30)
A detailed survey of the animation genius of Maurice Noble (*Snow White, The Phantom Tollbooth*) is as enlightening as any text on the art form.

The Onion Book of Known Knowledge
The Onion
(bn.com, $12)
Everyone's favorite satirists tackle subjects ranging from Cat Person to Catherine the Great with their trademark snark in encyclopedic form.

Star Trek: The Original Topps Trading Card Series
Paula M. Block & Terry J. Erdmann
(amazon.com, $16)
The series' 88 trading cards and 22 stickers are reprinted for the first time since their debut in 1976.

The Superman Files
Matthew K. Manning
(amazon.com, $47)
This illustrated pastiche of all things Kal-El and Clark Kent is perfect for any real Man of Steel enthusiast.

The Wizard of Oz: The Official 75th Anniversary Companion
Jay Scarfone & William Stillman
(amazon.com, $21)
Jump over the rainbow with inside stories from the classic film.

TAP EACH URL TO BUY

ART

ABC
Damien Hirst
(bn.com, $16)
H is for Hirst, whose fans can flip through his works in this meant-for-grown-ups board book.

Art Deco
Norbert Wolf
(amazon.com, $57)
A rich exploration of the art form's history and cultural influence.

Art & Place
Editors of Phaidon
(amazon.com, $50)
Great art isn't just in museums—it's outdoors, too, on private property and in public spaces.

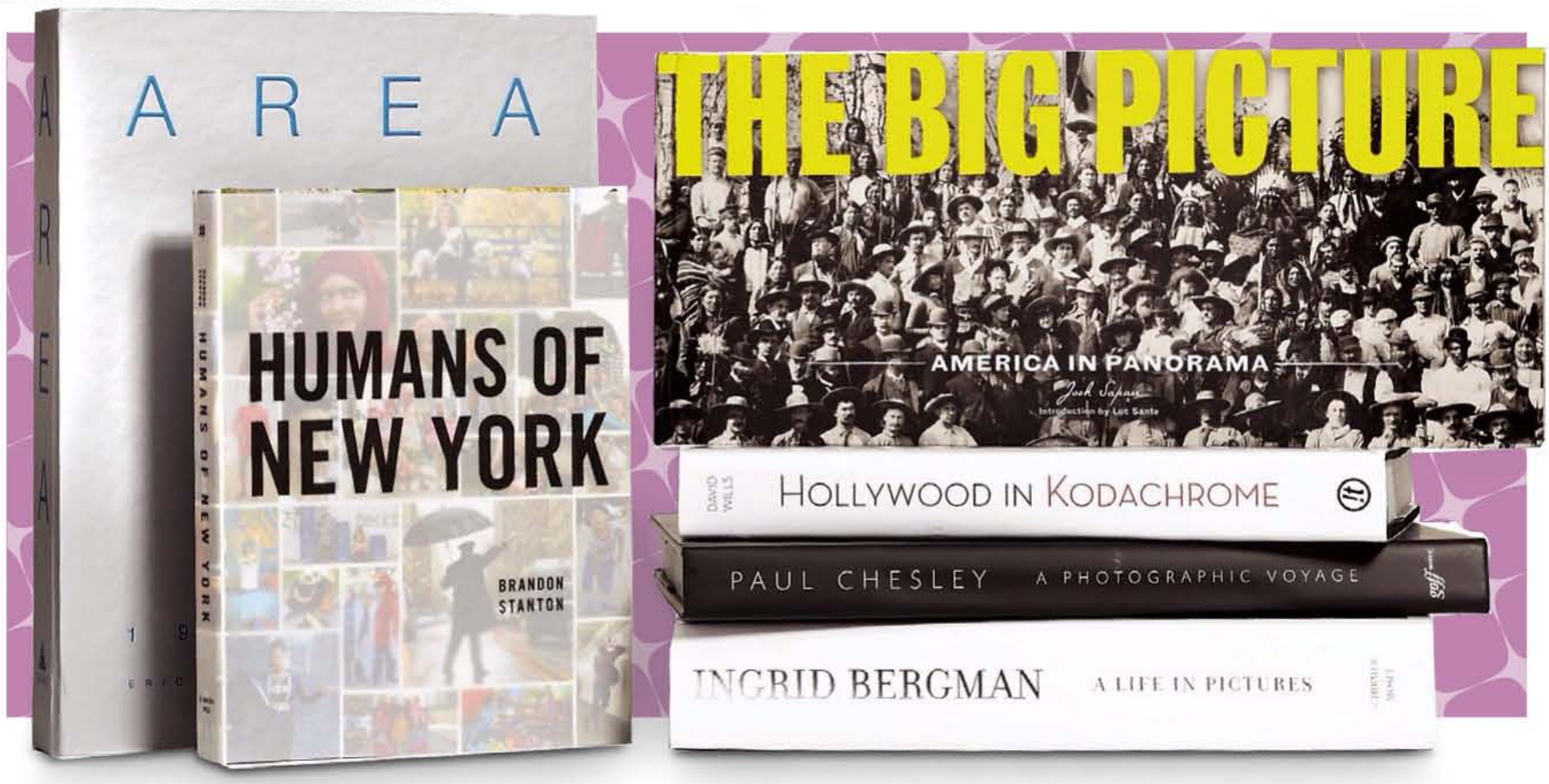
Art Studio America
Hossein Amirsadeghi, ed.
(amazon.com, $62)
In-depth Q&A's and behind-the-scenes photos capture the essence of modern art in this collection.

Chihuly
Diane Charbonneau, ed.
(amazon.com, $47)
This visual treat is packed with dazzling photos of the artist's glass sculptures.

Maurice Sendak
Justin Schiller
(amazon.com, $32)
Schiller celebrates Sendak's legacy with full-color images of his artwork as well as essays by his friends and colleagues.

The Vatican
Anja Grebe
(amazon.com, $47)
Take a tour of the Vatican with this trove of glossy photos and annotations on every masterpiece.

TAP EACH URL TO BUY



PHOTO

Area
Eric & Jennifer Goode
(amazon.com, $47)
A nostalgic peek at the glittery '80s nightclub.

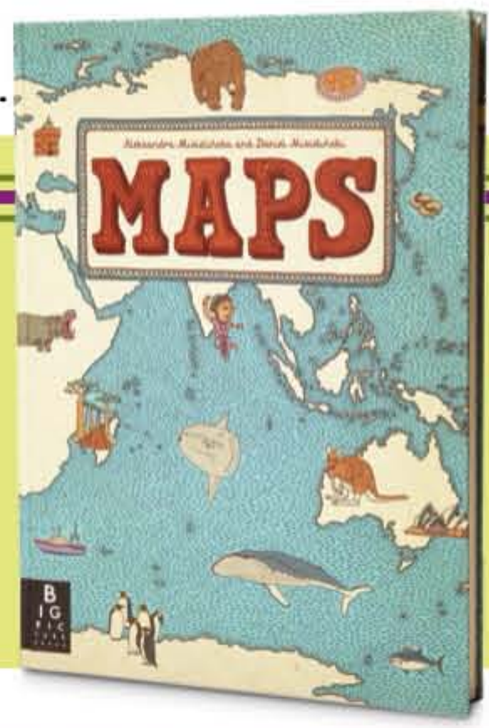
The Big Picture
Josh Sapan
(amazon.com, $19)
A chronicle of America's obsession with panoramic photography.

Hollywood in Kodachrome
David Wills & Stephen Schmidt
(bn.com, $27)
The stars of movies' golden age are rendered in the vibrant hues of Kodachrome.

Humans of New York
Brandon Stanton
(bn.com, $18)
Snapshots of ordinary New Yorkers tell the story of the entire city.

Ingrid Bergman
Isabella Rossellini & Lothar Schirmer, eds.
(amazon.com, $92)
Culled from family archives, this is a lavish journey through the actress' life.

Paul Chesley
Paul Chesley with Keith Lorenz
(amazon.com, $42)
Stunning work from the longtime *National Geographic* photographer.



Maps
Aleksandra Mizielińska & Daniel Mizieliński
(bn.com, $20)
Not exactly your library's world atlas. These maps, illustrated in distinctive style by the authors, denote the culture and history of a place rather than its exact coordinates.

TAP EACH URL TO BUY

LITERATURE

The Best American Comics 2013
Jeff Smith, ed.
(bn.com, $17)
The tone of this graphic compilation ranges from searing realism to zany fun.

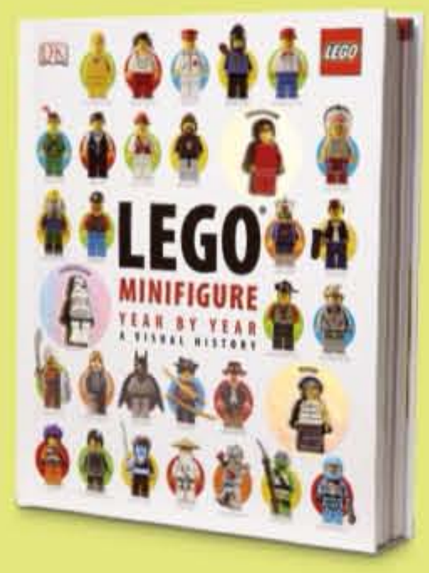
The Hobbit
J.R.R. Tolkien
(amazon.com, $22)
In the age of high frame rates, artist Jemima Catlin supplies the Middle-earth tale with winningly old-fashioned illustrations.

The Little Prince
Antoine de Saint-Exupéry
(amazon.com, $16)
Viggo Mortensen lends his voice to a multimedia edition of the French classic.

Ten Thousand Stories
Matthew Swanson
(bn.com, $17)
Each page of this clever interactive book reveals endless story and illustration combos.

Tintin: The Art of Hergé
Michel Daubert
(bn.com, $29)
Take a plunge into the world of the famed cartoon adventurer.

Well-Read Women
Samantha Hahn
(amazon.com, $13)
Literary heroines get their close-ups in Hahn's collection of exquisite watercolors.



LEGO Minifigure Year by Year
Gregory Farshtey & Daniel Lipkowitz
(bn.com, $24)
It's been 35 years since LEGO minifigures found their way to children's bedroom floors and the soles of parents' feet. This exhaustive visual history traces the evolution of the tiny men and women (their yellow hue chosen to "best represent all races and ethnicities") from their simple roots back in 1978—when characters like Policeman and Female Person

SCROLL

TAP EACH URL TO BUY

STYLE

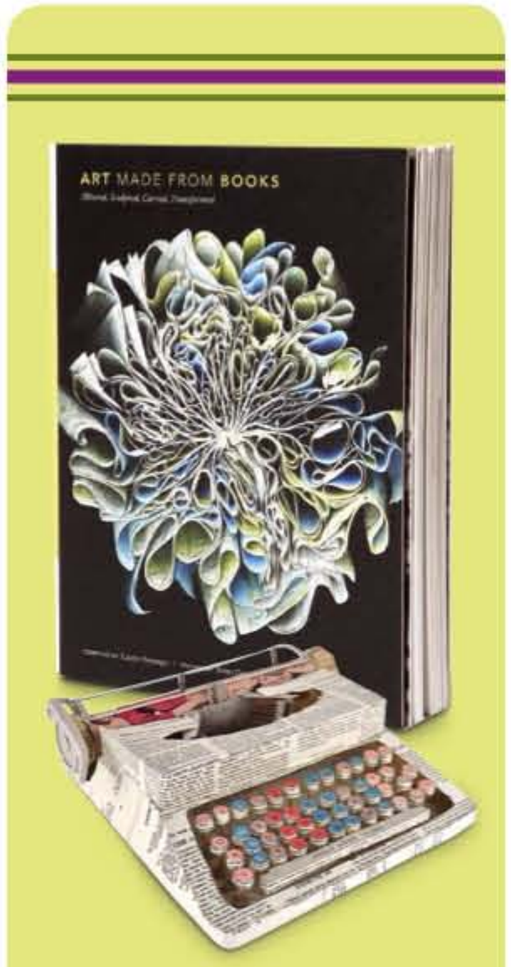
Artist/Rebel/Dandy
Kate Irvin & Laurie Anne Brewer, eds.
(bn.com, $38)
This study of male elegance profiles trendsetters like Wilde and Warhol and spotlights everything from bespoke tweed to hip-hop freshness.

Flip Fashion
Lucille Clerc
(amazon.com, $13)
For those who love eclectic style, Clerc's tetra-paneled mix-and-match look book is the ultimate paper doll.

Hollywood Costume
Deborah Nadoolman Landis, ed.
(amazon.com, $36)
Dorothy's slippers, Jennifer Beals' dance sweats, and Cleopatra's gowns all get their due in a comprehensive deep dive.

How to Tie a Scarf
(bn.com, $8)
You're probably tying your scarf wrong, and this fetching little guide will show you how to perfectly rock a silk square, a twist-and-braid, and the ever-tricky sequined or tasseled scarf.

Pattern Box
Textile Arts Center
(amazon.com, $17)
Ten world-class pattern designers have come together to create a collection of 100 gorgeous postcards you'll want to share. Better load up on stamps!



Art Made From Books
Laura Heyenga, ed.
(amazon.com, $17)
As a bibliophile, you might have conflicting emotions about these sculptures: *Many* books were harmed in the making of this book. But the thousands of painted, shredded, and petrified pages are not so much defiled as exalted by the artists whose works are shown in lush photos here. Take Alex Queral, who carves

SCROLL

ART MADE FROM BOOKS: JENNIFER COLLIER

TAP EACH URL TO BUY

Earth From Space
Yann Arthus-Bertrand
(amazon.com, $39)
Our planet is a breathtaking backdrop in Alfonso Cuarón's *Gravity*, but Arthus-Bertrand's bird's-eye view gives us a closer-up—and sobering—look at man's impact on the earth.

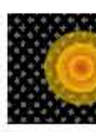
The Science of Everything
National Geographic
(bn.com, $30)
You may think you know how a CD player works or why houseplants wilt, but this accessible non-textbook reveals the surprising secrets behind everyday phenomena.

This Is Mars
Alfred S. McEwen, Francis Rocard & Xavier Barral
(amazon.com, $63)
In these satellite images, the red planet's surface exudes an alien, fractal-like loveliness, much like an otherworldly Rorschach test.

SCIENCE & NATURE

America's National Parks
Bruce Foster, Dave Ember & Don Compton
(bn.com, $25)
The Grand Canyon and the Great Smokies spring to life in a kid-friendly pop-up.

Animal Earth
Ross Piper
(bn.com, $34)
With vivid, prismatic photos, zoologist Piper offers encounters with dozens of improbable-looking but beautiful organisms you've never heard of—many of them microscopic or marine.



TAP EACH URL TO BUY

FOOD

Bouchon Collection
Thomas Keller
(amazon.com, $62)
A two-book set that features Keller's recipes for heavy meals and light pastries.

Historic Heston
Heston Blumenthal
(amazon.com, $125)
In case the heraldry on the cover doesn't give it away, this cookbook is *really* old-school, reimagining centuries-old English dishes.

The Photography of Modernist Cuisine
Nathan Myhrvold
(bn.com, $60)
Molecular-gastronomical images that look so good, you'll wish they were scratch-and-sniff.

TAP EACH URL TO BUY

HISTORY

Acts of Congress 1789
(amazon.com, $47)
This gorgeous reproduction—filled with George Washington's scribbled marginalia—includes the Constitution and the Bill of Rights.

Alternate Histories of the World
Matthew Buchholz
(bn.com, $18)
What-if scenarios in history depicted with blazingly creative illustrations.

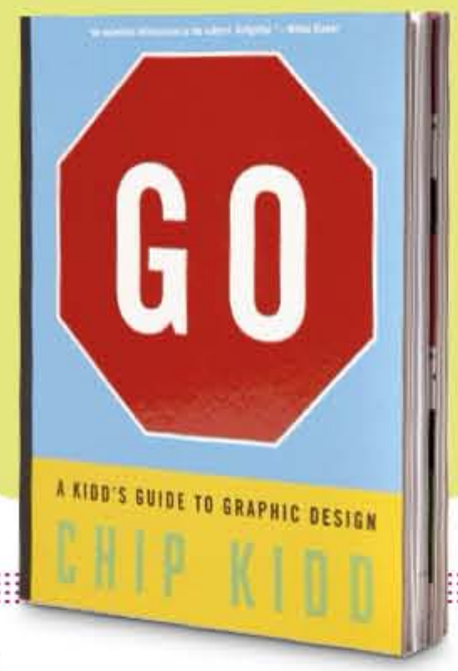
At Home
Bill Bryson
(bn.com, $27)
Bryson's history of domestic life gets a deluxe edition.

Complete WW II
Richard Overy, ed.
(amazon.com, $31)
The New York Times dipped into its archives for an anthology of original reportage, maps, and photos.

The Conquest of Everest
George Lowe & Huw Lewis-Jones
(bn.com, $28)
These images were shot by the photographer who climbed with Hillary and Norgay on their famous ascent.

The Great War
Joe Sacco
(bn.com, $22)
The Battle of the Somme is rendered in fine detail in this accordion-style book, unfolding to 24 feet.

Go: A Kidd's Guide to Graphic Design
Chip Kidd
(amazon.com, $11)
In *Go*, Kidd—the renowned book-jacket designer—repeats the mantra "Form follows function" and adheres to it beautifully. The form of the book—a clever meld of text and images—follows its function, which is to convey the fundamentals of graphic design. Even if you're not an aspiring graphic artist, you'll learn the logic behind common symbols, like button arrangements on remote controls or the typefaces used in novels.



Written by **TINA JORDAN**, **BILL KEITH**, **STEPHAN LEE**, **SHIRLEY LI**, *and* **KEITH STASKIEWICZ**

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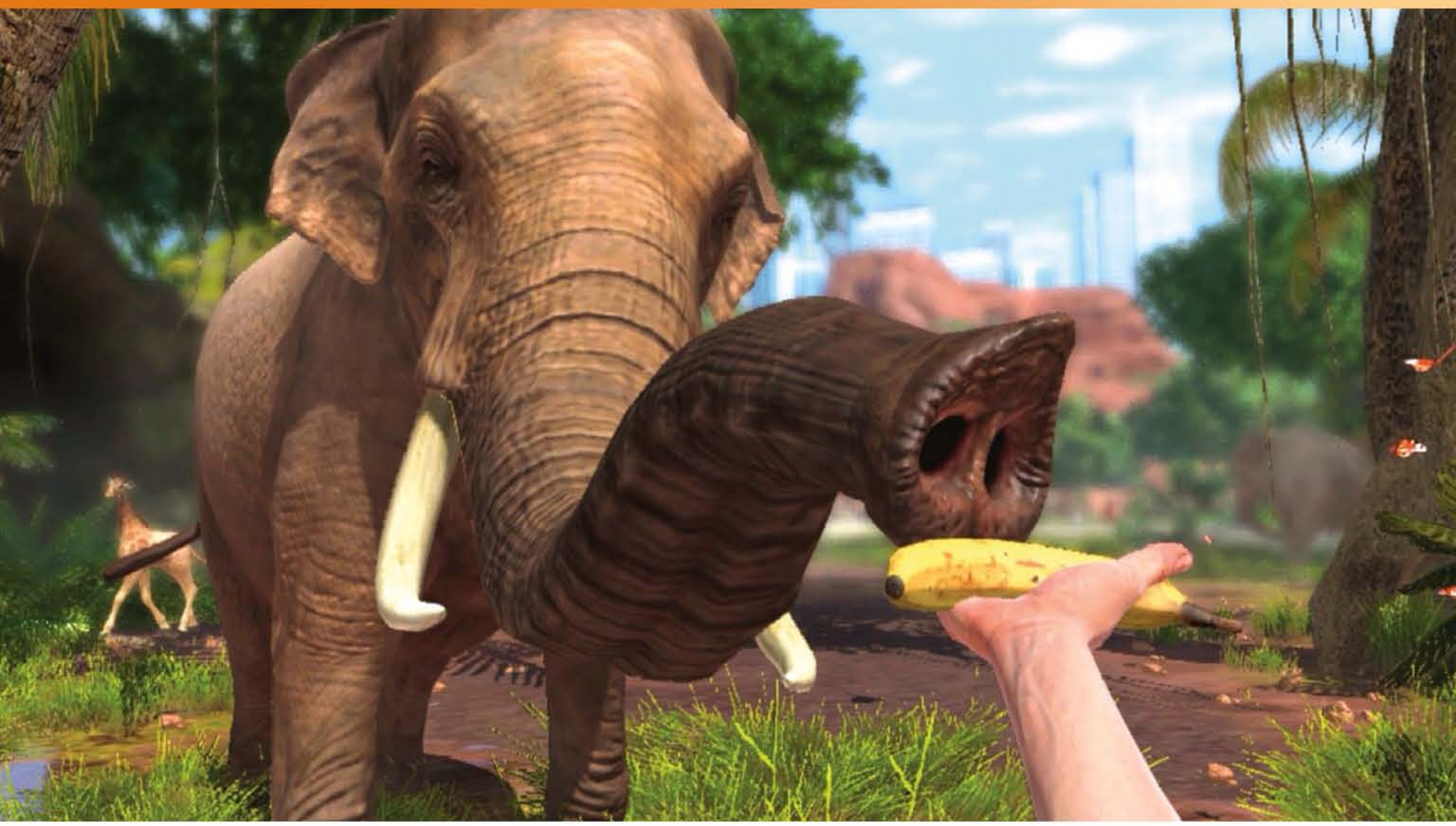
Games



(Clockwise from top) *Zoo Tycoon*; *Tearaway*; *LEGO Marvel Super Heroes*

Family Game Night!

Who needs shooters like *Call of Duty*? Here's our look at some new titles that are (mostly) fun for all ages. **By Aaron Morales**

ZOO TYCOON: COURTESY OF XBOX; *TEARAWAY*: COURTESY OF PLAYSTATION; *LEGO MARVEL SUPERHEROES*: COURTESY OF LEGO

ZOO TYCOON

Turns out running a zoo is really stressful. *Tycoon* is a fun but complex management sim that tasks aspiring keepers with everything from setting admission prices to decorating the park to scooping poop. Really, though, it's all about the animals: Using the Kinect camera, you can feed them, hose them down, and make faces at monkeys. It's educational, and kids can get closer to the giraffes and elephants than at a real zoo—all without the smell. *(Xbox 360, Xbox One; rated E)* **B**

THE LEGEND OF ZELDA: A LINK BETWEEN WORLDS

A direct sequel to 1992's *A Link to the Past*, this new adventure about our hero Link proves every bit as legendary. With a refreshingly open structure that lets you tackle dungeons in any order, it also makes great use of the handheld's 3-D display and features a gorgeous soundtrack of reimagined classic tunes. The game's a nostalgic treat for old-schoolers and a cool introduction for those who have not yet experienced *Zelda*'s magic. *(3DS; rated E)* **A–**

TEARAWAY

The most charming game of the year uses the PS Vita in clever, interactive ways. You control a spunky messenger on a mission to deliver a note to... you, the player, who pops up in the delightful papercraft world thanks to the Vita's camera. You can also unleash the artist within by drawing items on the touchscreen, and by hopping over to the site tearaway.me to download, print, and assemble your own papercraft models. *(PS Vita; rated E)* **B+**

LEGO MARVEL SUPER HEROES

Almost every franchise on the planet has been LEGO-ized at this point, and the Marvel version doesn't do much to mix up the formula of smashing objects, collecting pieces, and solving puzzles. But with a whimsical story featuring more than a hundred Marvel heroes and villains, *Super Heroes* will satisfy most mini fans. *(Multi-platform; rated E10+)* **B**

The Legend of Zelda: A Link Between Worlds

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Tina & Amy Take Over EW

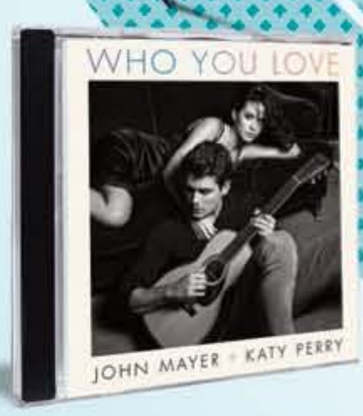
The Bullseye

BY Tina Fey & Amy Poehler

YOU KNOW YOU WANT TO GO TO THERE

TAP PHOTO TO READ CAPTION

John Goodman is the center of our universe and forever Bullseye-worthy.



HUNT: MARK DAVIS/GETTY IMAGES; GOODMAN: STEVE GRANITZ/WIREIMAGE.COM; BRITNEY SPEARS: ISAAC BREKKEN/WIREIMAGE.COM; JAMIE LYNN SPEARS: ED RODE/FILMMAGIC.COM; *THE MINDY PROJECT*: BETH DUBBER/FOX; CLOONEY: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; KE$HA: KEVIN WINTER/GETTY IMAGES; MILEY CYRUS: JEFF KRAVITZ/FILMMAGIC.COM; CLARKSON: JUSTIN LUBIN/NBC; WALTERS: ASTRID STAWIARZ/GETTY IMAGES; FEY: SCOTT KINKADE; POEHLER: DIDIER BAVEREL/WIREIMAGE.COM; *MASTERS OF SEX*: ERWIN OLAF/SHOWTIME (2)

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EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF DECEMBER 20

TAP YEAR TO READ ABOUT THE COVER STORY

2010

2007

1996

1992

1990

DEC. 17, 2010

REESE WITHERSPOON RECOUNTED HER TRIP TO THE WHITE HOUSE WITH *HOW DO YOU KNOW* COSTAR PAUL RUDD.

"We were shooting in Washington, D.C., and we were like, 'Do you think we could get into the White House?' So we called somebody and got in. And while we were getting a tour, we got a message from the Oval Office that Obama wanted to say hi to us. We went to the Oval Office, and there was Hillary Clinton having a meeting with Joe Biden. It was insane. Then Obama came out and he turned to Paul and said, 'I loved you in *I Love You, Man*.' I grabbed Paul and I was like [*whispering*], 'Are you freaking out right now?' He's like, 'I'm freaking out!' We were so tongue-tied it was ridiculous."

TAP TO READ FULL STORY ON EW.COM

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DEC. 21, 2007

CHARLIE WILSON'S WAR STAR JULIA ROBERTS WEIGHED IN ON THE CHANGING CELEBRITY CULTURE. "I've actually gone on a pop culture fast," she says. "The TV shows and gossip magazines—it seems so polluting and toxic now. It's exhausting just looking at a newsstand these days. Your eyes cross. You can't even focus. People aren't as interested in making a cool movie or constructing interesting characters. Now it's just about being big and shiny and fabulous."

TAP TO READ FULL STORY ON EW.COM

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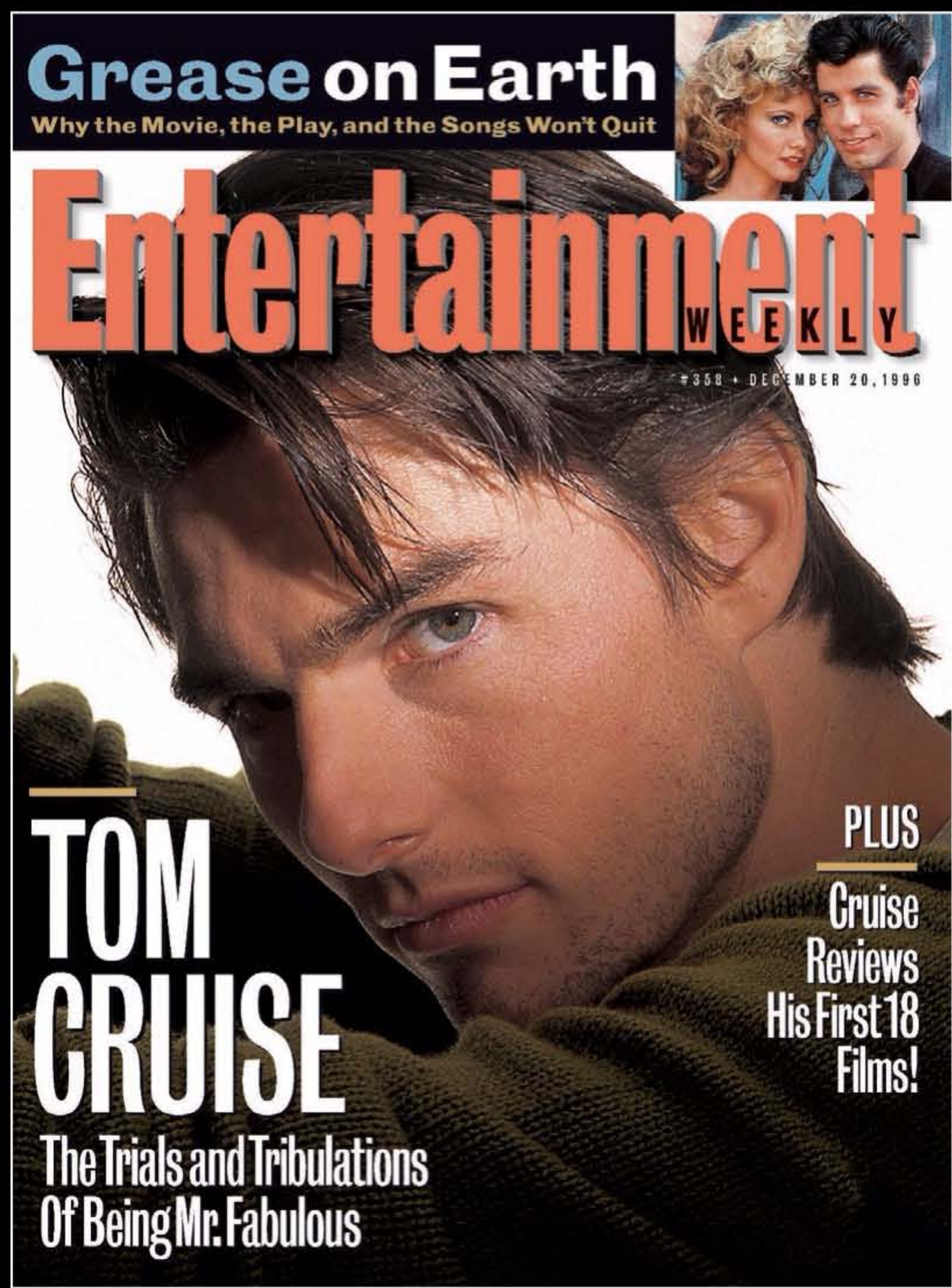


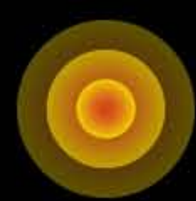
DEC. 20, 1996

RENÉE ZELLWEGER TALKED ABOUT PLAYING TOM CRUISE'S LOVE INTEREST IN *JERRY MAGUIRE*. "His acting was so good it was almost bizarre," she gushes. "You'd look into his eyes and he'd really be there, he'd really be in love with you. You could see his heart and soul.... And then the director would yell 'Cut,' Tom would leave the set, and you'd have to go into therapy for six months."

TAP TO READ FULL STORY ON EW.COM

EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF DECEMBER 20



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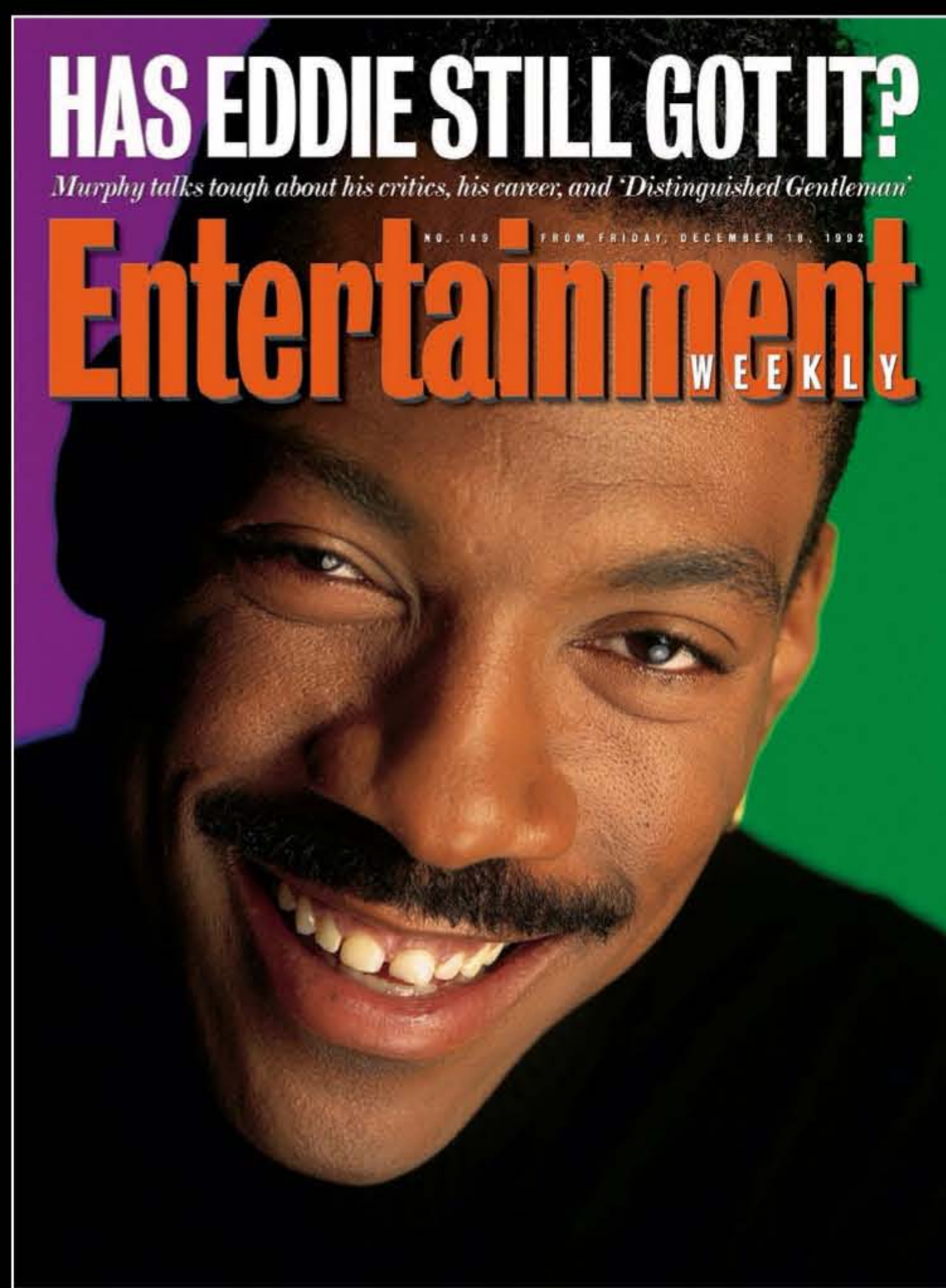


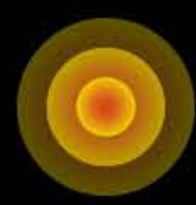
DEC. 18, 1992

EDDIE MURPHY ADDRESSED HIS HARD-EDGED REPUTATION. "That's a good thing," Murphy says almost coyly. "I think if something is bulls---, I call it bulls---, you know? If somebody is disrespecting me, I'll disrespect them. I'm not a turn-the-cheek kind of entertainer.... I never come in a room and treat somebody s---ty. I'm respectful to everyone I meet, and if you're not going to be respectful of me, you should be afraid that you're going to get f---ed up," and he trots out his laugh to break the tension.

TAP TO READ FULL STORY ON EW.COM

EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF DECEMBER 20



TAP YEAR TO READ ABOUT THE COVER STORY

DEC. 21, 1990

EW SAT DOWN WITH AL PACINO AND DISCUSSED THE CHALLENGES OF FILMING *THE GODFATHER PART III* AND HIS EXPECTATIONS FOR THE MOVIE. "The last time I looked forward to anything was waiting for my Tom Mix spurs when I was a kid," Pacino says. "I kept going to that mailbox and they finally came—on the day my great-grandmother died. Since then I stopped looking forward to anything."

TAP TO READ FULL STORY ON EW.COM